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Thesis

The Transmission of Traditional Fiddle Music in Australia

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**A thesis submitted in partial fulfilment of the requirements for
the degree of Master of Music (Music Education)**

**Sydney Conservatorium of Music
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Statement of originality

The investigations described in this thesis are my own original work and have not been submitted to any other institution for the award of a degree.



Jane Brownlee

2009

Abstract

This study investigates the teaching and learning of traditional fiddle music in Australia by analysing formal, semi-formal and informal ways that the transmission of fiddle music occurs. The trends and attitudes that exist in contemporary society toward traditional music are identified. Traditional fiddle music is transmitted in a variety of contexts, using a variety of methods, including formal instruction, master-classes and informal sessions. Definition of traditional music session is discussed in Chapter One. As a result of the revivalist movement in traditional and folk music in Australia from the 1950s, there has been a movement of formalisation in the learning processes of traditional fiddle musics. However, aural method has currency in contemporary teaching and learning of traditional fiddle music, and remains the cornerstone of learning the repertoire and stylistic features of traditional fiddle music. The juxtaposition of conventional aural methodology with highly sophisticated contemporary pedagogy practices and use of technologies means that the transmission of traditional fiddle music is an organised and detailed field of study. This study has implications for music education in other genres and contexts.

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Chapter One

The nature and scope of the research

Introduction

This study investigates ways in which **fiddle** (words appearing in bold are clarified in Appendix A - Definitions) music is taught and learnt in Australia. For the purpose of this study, fiddle music is defined as the music performed by fiddlers. Often associated with traditional musics, such as Irish, Scottish or Celtic, fiddle music is also derived from a variety of musical styles that are often classified as popular music, for example **bluegrass**. The study investigates the pedagogy of fiddle music and the characteristics of its formal, semi-formal and informal teaching and learning experiences. In doing so this study explores the transmission of fiddle music in Australia and considers how teaching and learning methods have evolved. The styles and genres of fiddle music are important to this study only as a means to investigate transmission processes.

In examining the transmission of traditional fiddle music, genres and styles of fiddle music need to be identified. As previously stated fiddle music is derived from a variety of musical styles, and there is a direct correlation between traditional fiddle music and folk music. Fiddle music is most commonly thought of as folk music. What constitutes folk music is contentious, and this is especially true of Australian folk music. There exist multiple fiddle traditions in Australia and each of these has relevance. A common opinion offered during this research considered that folk music is 'music of the people' (SF 2006, PZ 2006, TT 2006, C SWE 2005, see Appendix B for coded information of interviewee list). By this definition numerous genres would fall into the category of folk music. Folk music in Australia was described as:

Australian Folk Music is a combination of **festivals**, folk clubs, networks, musicians, poets and singers. Folk music is the music that people listen to at folk festivals. It is diverse and encompasses all world musics, blues and popular music. Australian folk music will mean

something different to everyone, and this reflects the multicultural nature of Australian society. Folk Festivals in Australia try to cater for all people, all backgrounds and all age demographics (email correspondence DDS 2006).

The collection and dissemination of traditional and folk musics is well documented. In Australia there has been significant research and collection of folk music (Meredith, Brown & Covell 1987; Davey & Seal 1993; Waters, O'Connor, & Officer 1994; Smith, G. 2005). The tape recorder was introduced into Australia 1951 (sourced from conversations with the Oral History librarians of the National Library of Australia 2003). The first collection of recorded music in the John Meredith collection dates from 1952. Meredith published two books 'Folk Songs of Australia' Books 1 and 2, and was working on a third volume which was not completed before his death. Each of these books reflects the nature of migration in Australia. The geographic field trips conducted by Meredith identified ethnicity of participants through the music. The material for the unpublished third book reflects the high level of German immigrants who worked in the wine regions of South Australia (for all further place references see Appendix C – Maps). The music from this area features instruments, tune types and songs that reflect German heritage. Fahey's (2003) commentary on collecting folk music in Australia establishes, "the major work of collecting has been in song and dance music" (p 115). The Australian fiddle music discussed in this thesis is thought to have evolved from traditional dance music (Willis 2003). The importance of Australian traditional music, including collection and dissemination is discussed in detail in chapter two. This scholarly approach to identifying and archiving music traditions reflects the global movement of revival and research of folk music (Nettl 1965; Lomax 2003; Rice 2004). In particular the work of father and son team John and Alan Lomax focused the international music community to the importance of folk music as cultural identity. This change in status to how folk music was considered is also evident in the increase in formal ethnomusicology study. The international revivalist movement is also discussed in detail in chapter two.

Traditional music implies a connection with a culture; however ethnomusicologists would argue that all music is reflective of a culture. Traditional music documents a society in time and place. Commonly traditional music is handed down within a particular culture. Traditional music has a strong base in oral transmission. There is a belief system that is associated with traditional music that is both ritualistic and historic. For the purposes of this study much of the traditional music analysed has a connection to dance music tradition. This is clearly evident in the tunes commonly discussed with clear links to specific dances.

There is a global push in traditional music in two directions. One is the very alluring genre of world music. World music implies some kind of fusion of traditional music with popular music influences. The second and relatively unexplored trend is 'new traditional'. New traditional music includes music composed in traditional style and the arranging of traditional music with complex harmonic and rhythmic accompaniment (Ferris & Hart1982). This harmonic and rhythmic treatment may include influences from other traditional music cultures. For example the **bouzouki** is now a standard 'backing' instrument in Celtic music. Due to the tuning and types of chords available, the introduction of the bouzouki as an accompanying instrument resulted in a new harmonic and rhythmic vocabulary. In this thesis the term 'traditional music' is used to describe both new and existing repertoire that is representative of the Australian culture.

In contemporary Australia, fiddle music has developed independence outside the boundaries of traditional music. It can be hypothesised that it has acquired this independence through a number of factors. The most obvious is distance from the source of the music. The peculiar and individual traits required for fiddling, such as bowing and ornamentation in places, have fused together. Other influences such as popular styles of music, most notably **bluegrass**, country and western and jazz have also had a major impact. The synthesis of characteristics from multiple fiddle styles is also a significant factor in the examination of fiddle music. Fiddle players in Australia have adopted these characteristics creating a unique way of playing which suggests a cultural

identity. From listening to archival recordings of fiddle players between 1950-1970 it is clear that the Australian style of playing is quite rough, probably more closely related to the Northumbrian style of fiddle from North East England. Over the course of thirty years due to increases in recordings and access to other fiddle music this style of fiddle playing in Australia has decreased significantly. During the course of this study only five fiddlers still played in this 'authentic' style. These players, who were all quite senior, were not regularly involved in teaching younger players.

Other melodic instruments used in traditional music, for example the accordion, banjo, whistle and pipes have also acquired their own identity. In folk music instrumental playing styles are constantly evolving. This is the very nature of folk music as it reflects the life and times of people playing the music. If folk music did not evolve it would cease to be relevant to the participants. Due to the increase in popularity of fiddle music in Australia, distinctive musical characteristics have been introduced into the traditional music vernacular. Therefore an important focus of this study investigates the change in style in relation to transmission practises.

The fiddle is an ancient instrument. It is the same instrument as the violin; however the difference is in the way one plays. Sachs (1968) discusses the fiddle as an early instrument with evidence from the thirteenth century about a bowed instrument referred to by a Nordic name, the fidlu. He also notes, "The word fiddle is closely related to the Italian word viola" (Sachs 1968 p 274). Fiddles are commonly played in less formal settings than violins. Fiddlers often perform at social occasions; performances can be impromptu or structured. Fiddle music is commonly transmitted aurally, or using a variety of aides such as recordings. Cantwell (1992) discusses the art of fiddling in relation to bluegrass fiddle. He suggests that while contemporary bluegrass fiddle draws on polished violin tones and techniques, it still has its roots in **old-timey**, 'rougher' fiddle traditions. The word 'fiddle' has and continues to imply an instrument used by common people. It is not used for 'high art' music. For many fiddlers it is a label that signifies their connectedness to a particular musical heritage. It implies some kind of lineage in the way a fiddle

player has learnt, and suggests a connectedness to a community of music. While some members of a community may view fiddle music as 'dirty tavern music', to the fiddle players themselves it is like a badge of honor that identifies their culture, skill, musicality and meticulous attention to details and subtleties of the music.

Fiddle music in Australia can be broken down into a number of styles. These styles are often associated with the broader multicultural nature of Australian society. They include: **Appalachian, Australian bush music, Breton, bluegrass, cajun, Cape Breton, country (& western), English, French Canadian, Irish, jazz, klezmer, old-timey, and Scottish.** Different fiddle traditions utilise their own methods of transmission. The concept of style in fiddle music is important to this study in various ways. As stated previously this study does not seek to classify music traditions for any purpose other than to examine the methods of transmission employed and what individual fiddle styles manifest in teaching and learning. While various styles of fiddling are highly individualised, this study examines performers of these styles in Australia. This examination is conducted by:

- identifying and analysing similarities and variations in performance style
- identifying access to music
- analysing transmission processes
- evaluating effects of technology
- identifying key learning outcomes
- referencing how fiddle styles are documented.

The formal, semi-formal and informal ways that transmission of fiddle music occurs in Australia are considered in relation to teaching and learning. Formal teaching can include structured lessons with a tutor, following a syllabus, using outcomes-based programs or using an accepted methodology, for example, the **Suzuki Method** see Suzuki (1969). Semi-formal lessons may include group or solo lessons, master-classes at festivals, workshops and

music camps. Often a variety of learning aids such as notation or recordings are utilised in semi-formal teaching. Informal fiddle transmission usually occurs at what is commonly known as a 'session'. Sessions are difficult to define and would need an independent thesis to explain the layers of structure and etiquette. In fiddle music in Australia, a session is a gathering of musicians for the purpose of playing tunes and singing songs. Each session takes on individual characteristics according to the performers present. Repertoire is usually shared amongst participants through aural means. There is an unspoken highly sophisticated etiquette that governs all sessions. Participants are required to earn a 'rite of passage' through attendance at sessions.

From research conducted for this study, the characteristics listed below have been noted as common to sessions:

- There is an unspoken etiquette that exists in all sessions, which is crucial to the structure of the session. It is vital to understand session etiquette before being accepted in the session community.
- Sessions have three to fifty players with usually a core of five.
- Sessions occur generally at social gatherings, parties, and festivals.
- Venues include pubs, festivals, house parties and community venues.
- Sessions can exist with any instrumental combination – one session attended for this study included a didgeridoo, fiddle, piano accordion, slide guitar, cello and trombone. However there are consistently lead players that will guide the melodic direction. These players play only the tune. Other players may accompany on harmonic and rhythmic instruments. These players are referred to as the 'backers'. In bluegrass sessions there is a much more relaxed role played by instrumentalists, with a major importance being placed on improvisation. This is generally frowned on in 'pure drop' traditional sessions. 'Pure drop' refers to playing traditional music in an authentic manner.

- There is a mixture of musicians and non-musicians present, with a highly structured etiquette required for all participants. Listeners who earn a respect from the session players will note tune variations, ornamentation and highly detailed characteristics. They have large repertoire knowledge like the musicians.
- Musicians usually sit in a circle and in larger sessions the stronger or respected musicians will sit on the inner circle with the developing musicians sitting in behind. The inner circle is occasionally referred to as the 'snug'.
- There is no notation. Occasionally a tune learning session may use notation but this is frowned on, as the commonly held view is that traditional tunes should be learnt and performed by ear.
- Participants commonly utilise recording devices. When an unknown tune is played either a section of the tune or the entire tune is recorded. Devices can range from high-end music recording devices, tape recorders and **mobile phones**.
- Sessions mainly occur acoustically.
- Most traditional tunes are based on a 32 bar sequence. In traditional sessions, tunes are played in sets (see **set of tunes**). Each set will usually represent a dance type or metre. A 'set of tunes' is the linking together of several tunes. The number of tunes played can depend on the enthusiasm of the entire session. At festivals sets tend to be longer because there are higher numbers of participants. Lead players will vary the combination of tunes each time. This is often seen as a test to other musician's knowledge of repertoire.
- 'Set stealing' is viewed as particularly bad etiquette. 'Set stealing' occurs when one performer has started a set of tunes, and usually will have planned the successive tunes, and the set is hi-jacked by another player. While sessions may look ad hoc, sophisticated players will consider key changes, shape and the entire set. To have this flow broken up is viewed very dimly. It illustrates to other members the lack of etiquette.

- A 'taster' might involve a few bars of the start of each tune, usually played very discreetly and is often intended for the backers. The taster is always given by the lead player of the set. This alternates regularly as the players' carousel around the session to take turns leading. Players with good etiquette would never play while another fiddler may be setting up or launching into a set of tunes. This is viewed with disdain. It would never be discussed but would be noted in the minds of the experienced participants.
- Musicians usually wait for short periods between playing sets. Occasionally this is because of the ferocious nature of the previous set the musicians need a rest period. Another reason this occurs is to allow those present to process the tunes played. Frequently there is discussion and debate about the names of particular tunes, the similarities between other tunes, the origin of a tune and other associated names for tunes. The discussion and debate which is crucial in the transmission process, is viewed as important as the playing itself.
- Non-playing participants who have gained the respect of the players might be called on to enter the discussion of tune identity and origin.
- Any kind of improvising at a traditional session is frowned on.
- In non-traditional sessions there is a propensity to improvise. It does not seem to matter what tunes or melodic material is being played it is more about the possibilities. There is also a more inclusive sense of performing in these sessions where some players are encouraged to 'take a solo' (improvise). However these sessions are also governed by strict session etiquette, which is only acquired through regular participation. Mainly players earn their right to improvise by having excellent 'chops'. This can include instrumental technique, aural ability and mastery of expression.
- Sessions usually occur late at night, after gigs or events. A session can extend from hours to days. Sessions at festivals in Australia tend to be 'all-nighters', and often go on for days with participants dropping in and

out. This is similar for all fiddle styles, and it is common to see fiddle players leaving **session bars** at sunrise.

These session characteristics are not applied to all sessions. There also exist other idiosyncratic rules at other sessions not mentioned here. The rules or etiquette is important to this study as it is the means of entry into the session where learning can occur. Participants on the periphery are not included in discussions and experiences. There exists a great deal of learning opportunities in the core of the session. There is detailed literature exploring the session as a vital link in the informal transmission of Irish music (McCann 2001; Smith, C. 2005).

McCann discusses the intricacies of the session in detail, particularly the issues surrounding copyright and common property of Irish Traditional Music. In his article 'All That Is Not Given Is Lost' he describes the session as:

Involving at least three people who play jigs, reels, hornpipes, **planxties**, and so on in heterophonic union, with the odd solo thrown in, this musical practise takes place for the most part in pubs...and also in houses... It has become an extremely widespread phenomenon, allowing at best the shepherded involvement of younger or less experienced players by older and respected musicians, and is the site of most music transmission (McCann 2001 p 91).

The session is vital to this study as a significant means of identifying and evaluating the informal processes that exist in the teaching and learning of fiddle music. The process of aural transmission continues the culture of stylistic interpretation of tunes. It is this aural process that educates performers in the individual sound and characteristics of tunes. There are rules of engagement at each session. Normally, players are invited to partake in a session, with the inner circle being the more experienced players. Being invited to sessions is the first hurdle (Hast & Maloney 2004; Hast & Scott Stanley 2004). Players can "sit in", most commonly behind the inner circle. Normally the senior or most respected player leads the tunes. Often the

senior players give other members of the session opportunities to lead a set of tunes. As previously stated a set of tunes will consist of a minimum of two to three tunes. In a session where the senior players are aware of the transmission processes taking place, a tune may be played many times, or until all of the participants have acquired it. MacKinnon discusses the importance of the session in the following way:

A key feature of the session is that the music is played **extempore**, without written music. The focus is on tunes from the various traditions of the British Isles, normally tunes comprising two parts, each played twice, and eight bars in length. Structurally, session tunes are usually simple, and it is expected the embellishment will be added by the musicians during performance (MacKinnon 1994 p 99).

As previously mentioned, John Lomax and his son Alan Lomax are renowned for collecting traditional music and starting the archival process for folk music primarily in the USA. However Alan Lomax also collected traditional music from many other cultures. Alan Lomax discusses in depth the process of aural transmission.

A musical style is learned as a whole and responded to as a whole by a member of any culture. If some familiar element is absent in a performance, the music gives far less satisfaction. Conversely, the very magic of music lies in the fact that its formal elements can conjure up the total musical experience... The child begins to learn the musical style of his culture as he acquires the language and the emotional pattern of his people. This style is thus an important link between an individual and his culture, and later in life brings back to the adult unconscious the emotional texture of the world which formed his personality (Lomax 2003 p 142).

It is acknowledged that the fiddle music in Australia is primarily an aural tradition (Meredith, Brown & Covell 1987; Willis 2003); however the use of notation has had a radical effect in the process of transmission. Notation is

discussed at length in both chapters four and five, but needs to be addressed in this chapter as it plays an important role in the transmission process. This role is viewed as both negative and positive. In the twentieth century there was a mass circulation of traditional music notation. Primarily notation was easily accessed in books and later through the Internet. While all music notation generally attempts to convey information regarding musical concepts (pitch, duration, texture, structure, tone colour, dynamics and expressive techniques) printed notation for traditional fiddle music in all genres generally was and remains simplistic. Basic information regarding pitch and rhythm similar to jazz charts is the form of most fiddle notation. This is because of the complexity of notating stylistic characteristics. The difficulty in replicating the various styles of fiddle music in notation influences how successful it is in the transmission process. This ensures that the preferred method of transmission remains predominantly aurally based. However, due to the nature of traditional music, aural based learning has been and remains the cornerstone of transmission. Assumptions that printed fiddle music may contain information about bowing are incorrect. In Australia this situation has been exacerbated by the fact that many early publications had been transcribed by classically trained musicologists who did not appreciate the intricacies of folk musicians. Most notably the early books of John Meredith have tunes transcribed in keys unsuitable for folk musicians. Incorrect time signatures, poor groupings of rhythmic treatment and poor quality transcriptions resulted in tunes being 're-introduced' in Australian traditional music vernacular incorrectly. Incorrect time signatures are clearly seen between polkas and single jigs, where 6/8 rhythms and dotted rhythms of polkas have been misinterpreted. Other examples inaccuracies can be seen throughout both volumes of 'Folk Songs of Australia and the men and women who sang them', where many tunes have been transcribed in keys such as E flat major and B Flat major. These keys would not have been accessible on the two row accordions which were played on the original field recordings.

The revivalist movement of the 1950s awakened a broad social and cultural awareness globally. As a consequence of this awakening notation has played an important role in both preservation and dissemination. The movement

towards notation took on greater momentum during the 1960s, and has steadily increased as a useful tool in the transmission process. This movement is discussed in more detail in chapter three.

In a 'music tradition' as discussed in this thesis, the accumulation of repertoire does not occur quickly. Repertoire has to be memorised, and notable players often master thousands or tens of thousands of tunes. The repertoire of fiddle musics has similarities to other genres of music. There are varying degrees of difficulty. Notation for many thousands of tunes is readily available, in many styles. There are issues of authenticity surrounding transcriptions and notation, both the accuracy and the use of. Traditional music and folk music implies that there is a degree of change that occurs throughout the process of aural transmission. These changes can be as subtle as ornamentation or can render the tune unrecognisable. Notation only represents one possibility in the performance of a traditional tune. This possibility may be used to indoctrinate or as a way to facilitate further investigation. Its role in the teaching and learning of fiddle music in Australia is therefore worth researching.

While there is an abundance of available notation of fiddle tunes, the characteristics of each distinct fiddle style is usually transferred aurally. Like the teaching of many facets in jazz, it is almost impossible to understand specific meaning from written notation (as discussed by Berliner 1994). The difficulty lies in expressing aural meaning in notation; specifically the stylistic and performing characteristics of fiddle repertoire and its diverse participants. While the opinion that all music is learnt aurally is a valid point of view, there is not the basic reliance on learning by ear in other styles of music that there is in traditional music. Clearly western art music of the twentieth century is incredibly detailed in terms of a written score.

Both Green (2001) and Rice (2004) discuss the nature of informal learning in depth in popular and traditional music genres. Green discusses the "enculturation" of music in an informal learning environment, and the "acquisition of skills and knowledge involved in making music" (Green 2001 p

187). Rosenberg discusses the folk process as “learning by accident. Learning with no thought to learning it...” (Rosenberg 1993 p 26).

Pedagogy

Fiddle pedagogy is rarely discussed in formal literature. For the participants of traditional music the learning of the instrument is viewed as secondary to the learning of repertoire. One element of learning fiddle music involves the learning of basic fiddle or violin method. In the course of this study it was noted that in Australia there is a much greater probability that before playing the fiddle there is usually an element of formal violin training.

Many fiddle players use techniques that would be considered unconventional by players with formal violin education. Frequently fiddle players do not use shoulder rests and compensate by using the left wrist to support the instrument. The bow hold varies greatly across fiddle genres. In many faster styles that feature reels and jigs, players often hold the bow one third to half way up the stick. This assists by making the bow lighter to push and pull. As the bow is lighter this allows the player to perform faster or for longer periods of time. Fiddle players often look awkward. This is due to their posture and the holding of the instrument and bow rigidly. In the course of this study fiddle players in Australia with the most authentic style (in this instance considered to be closest to a traditional sound) generally had the most inflexible technique. This was observed to be a changing facet of fiddle pedagogy as more structured teaching and learning opportunities are created. Fiddlers were noted to be taking on far more structured input into posture and positioning of the instrument.

In Australia much of the structured and semi-structured teaching of fiddle has been a direct result of the growth of folk festivals. A major component of these festivals in Australia is the workshop. Workshops exist for many different instruments and skills. The fiddle workshop is the most prevalent form of structured transmission at festivals. As a result many of the pedagogical elements utilised in workshops are used in mainstream teaching and learning.

These include group settings, use of recording devices, mirroring techniques and repetition.

In different fiddle genres there exist elements of semi-formal and formal pedagogy. For example in some Irish fiddle classes a carousel approach to teaching is used. Students are arranged in a circle and the teacher rotates around the circle hearing each student before teaching the next tune.

While it is evident during this study that there are numerous approaches to fiddle pedagogy the literature is relatively unexplored. Due to the individual nature of fiddle styles the pedagogy needs to be highly specialised.

Organisation of formal groups

Traditional musicians in Australia have evolved into highly organised groups. The numbers of traditional, folk and world music festivals and events has steadily increased. This increase in numbers is most significant from the mid 1980s. Folk clubs and organised house concert circuits provide professional performing opportunities. There are numerous traditional and folk music camps or learning opportunities. Each music festival provides instrumental workshops with emphasis on learning traditional instruments and also traditional repertoire. There is a greater emphasis on the preservation and dissemination processes. Government, state and local organisations such as libraries, councils and community organisations have become major stakeholders in the preservation and propagation of traditional music.

These organised groups include:

- organised groups for preservation and education
- professional folk musicians
- teachers and educational groups
- folk club organisations
- publishers and academics
- internet organisations.

These organisations are reflective of concerns in traditional music communities worldwide. Rice discusses issues associated with the continuation of musical traditions in Bulgaria.

...modernization all over the world has threatened the continued existence of rural musical traditions. In Bulgaria many traditional practises nearly died owing to economic changes or were banned in the name of the new communist ideology.... (Rice 2004 p 9).

Fiddlers in Australia have historically been self-taught, as discussed in Meredith, Brown & Covell's (1987) 'Folk Songs of Australia'. This self-taught process has involved attending music sessions, listening to recordings of tunes, and learning to play repertoire rather than focusing on learning to play the instrument itself. The formalisation of the learning process has developed from festival workshops and competitions. The introduction of championships and other competitions in traditional music have resulted in a systematic approach to the way young people are taught traditional music. Information about organised learning, competitions and festivals is easily accessed and shared.

Some historical perspectives

As mentioned previously in the 1950s a revivalist movement occurred in folk and traditional music. This movement occurred primarily in the UK, USA, and Australia but also in other westernised cultures (Hood 1981; Seeger 1990; Cantwell 1996; Ronstrom 1996; MacKinnon 1994; Reuss and Reuss 2000; Brocken 2003). Born out of leftist and socialist views, it reflected the general social discontent of the time. Many folk and traditional revivalists saw their role of preserving music and traditions, as part of defining their cultural identity. This was felt necessary as societal changes meant that people no longer needed to entertain themselves with songs and tunes. As Brocken discusses there were conflicting motivations behind many of the agendas of music revivalists.

By this time (1968) the folk revival was booming. But it almost immediately appeared to me to be divided into two distinct camps, those who followed and applauded contemporary folk songs such as myself, and those who wished everything to remain traditional... Ordinary people seemed to be playing an important social, political and musical role by cleaving to the revival (Broken 2003 p ix).

The music was used as a vehicle to present identity, beliefs, ideals and politics. By default the preservation of musical traditions occurred. A singer songwriter movement augmented the revivalist movement. These writers composed songs that told the political and social practices of the time. Pete Seeger, Peter Paul and Mary, Joan Baez and Bob Dylan were well-known folk music participants from the United States of America.

Like other traditional music cultures, the bush music tradition in Australia has undergone change. Australia's most prolific collector of traditional music from this period was John Meredith (1920-2001). He dedicated a great deal of his collection to preserving Australian traditions. Meredith, Brown & Covell (1987) was concerned with some of the issues that were shaping the education and continuation of traditional music in Australia.

...young musicians have turned their backs upon the very tradition they imagine they are keeping alive. Almost without exception their music has been learned from Irish fiddle-tune books, and their repertoires are exclusively jigs and reels. Most of the dances they perform have come from the same source or have recently been made up. Yet they call themselves 'bush bands' and identify themselves by names having a strong Australian flavour (Meredith, Brown & Covell 1987 p x).

Meredith touches in the two major issues in traditional music in Australia. The first is the lack of formal teaching and learning in reference to the recognised bush music style. The second is the ambiguous nature of music traditions. The very nature of learning from tune books, introducing contemporary elements from other traditions and the blurring of older traditions changed

what is understood to be Australian bush music. This is also the same for other traditional musics.

The establishment of Folk Clubs and Bush Music Clubs in Australia correspond with the 1950s movement of preservation. The longest running traditional music group in Australia, the Sydney Bush Music Club, established 1954, has had an extensive history of preservation, publication and performance. The Sydney Bush Music Club is still operating and one of its main goals is the conservation of Australian musical and dance traditions. It has tried to preserve music, song and dance. Stubington (1999) explores the ways in which the use of notation complements traditional music learning by ear – aural transmission. Learning both the traditional repertoire and the instrument the concertina, Stubington discusses the ways in which notation was incorporated into the learning process as a complementary aid. The teaching practices formulated, the learning process, and, evaluation of the semi-formal and formal approaches often preferred by traditional players was not discussed in terms of evaluating the effectiveness of learning. These learning practices are imbedded in the tradition itself.

Music collectors have accumulated thousands of hours of recordings, and in doing so collected different sounds of traditional music. The repertoire of much traditional music has been maintained through preservation policies. Major world libraries such as The Smithsonian, The National Library of Congress, and The National Library of Australia house and preserve these collections. In Australia the collection is relatively small compared to the USA and European equivalents.

The belief that preservation would maintain a musical tradition has been clearly not evident in the case of traditional bush music in Australia. The need to promote and educate has not been given the same attention as the preservation process. This is to the detriment of the dissemination process. Early preservation attempts did not appreciate the intricacies of the tune. Many of the early collection of songbooks only include very basic music information, as is found in Anderson (1955). Early musicologists published

tune material often incorrectly, however an even more problematic issue has been the over simplification of tunes. Examples of this can be found in the transcriptions of fiddle player Joe Yates from Sofala NSW. There is a disregard for ornamentation in all transcriptions. Logically this occurred for several reasons. As traditional players are commonly ear players, notation skills are often limited. This is a factor in the simplest versions being published. As mentioned previously the second issue was that the musicologists who initially transcribed collected tapes were unsympathetic to the many intricacies of traditional music. Tempos, time signatures, keys, ornamentation and rhythmic groupings were not accurately transcribed. In many cases ornamentation was not included. Often ornamentation is not included in transcriptions of traditional music as it is viewed as an individual player's expression, and ornamentation frequently changes. However there is intrinsic ornamentation that reflects styles of fiddle music that can be included in sympathetic ways as is evident in many of the Irish fiddle music collections. As Bartok (1997) and Rice (2004) both discuss, there are difficulties in notating traditional music that fall outside the Western **Art music** constraints. Thirdly the age of the contributors at the time of recording limited what was performed and how they performed it.

This revivalist movement has had a lasting effect worldwide. Clearly there is a correlation to the evolution of music festivals from this period and the impact these events still have in terms of education and interaction. Folk and 'World Music' festivals are now an accepted part of everyday society. In Australia two festivals have reached such levels of popularity that the tickets often sell out in days. Tickets for the Port Fairy Folk Festival have had to be capped at fifteen thousand season passes (2007). This festival no longer offers a day or selected program ticket; instead it encourages participants to immerse themselves in the festival for the duration. The National Folk Festival held at Canberra over the Easter weekend routinely sells out of places for the Easter School master-class program. The Woodford Folk Festival is now viewed in the top five festivals in the world in terms of participation and popularity as is discussed in Neuenfeldt (2001). The Woodford Folk Festival has developed to the point where several events or mini festivals are held throughout the year

to develop facilities and infrastructure for the main festival. The growth of the Woodford Folk Festival has been phenomenal, in terms of size, infrastructure and vision. The current Woodford Folk Festival presents more than two thousand performers over a six day period. The ninth Woodford Folk Festival 1993/94 had an aggregate attendance of sixty five thousand people.

As both grassroots festivals and larger festivals have grown, so too has the use of technology. In many ways there is a conflict between the use of technology and the 'grounded' experience participants enjoy at festivals. Technology has created opportunities in obtaining and sharing information. During the past ten years the Internet has provided both notation and a variety of sound files from all music traditions of the world. Use of online file sharing, and availability of notation has dramatically expanded repertoire. The sharing of characteristics of different fiddle music is now so common that many fiddlers have developed a hybrid style.

The formalisation of fiddle learning and formal groups is a new and topical concept. In chapter four and five of this thesis the success of formal groups is explored from both teaching and learning perspectives. In light of this context the following research questions are posed:

Research questions

From these introductory comments and to focus this study on transmission of fiddle music in Australia, the following three questions are posed to provide a framework for collection of data:

- How is fiddle music learnt?
- How is fiddle music taught?
- What are current trends, practices, attitudes and technologies that are indicative of change in the way transmission occurs in fiddle music in Australia?

From these research questions, more specific questions form the basis of this research. These are:

- What are the musically defining features of fiddle music?
- What are the fiddle traditions performed in Australia?
- Is there a definitive Australian fiddle tradition?
- How is fiddle repertoire located?
- Where do fiddle performances occur?
- How does learning about fiddle style occur?

Justification

Documenting a tradition is a valuable study in itself. As Stokes discusses, "(studying traditional music) focuses a way of talking about music, a way of saying to outsiders and insiders alike 'this is what is really significant about this music'... 'this is the music that makes us different from other people...'" (Stokes 1994 p 7). By writing about traditional music, both historical and current practices are substantiated. This study encapsulates traditions of Australian culture and documents change and trends. It demonstrates the importance of aural transmission by providing a unique "snapshot" of one aspect of Australian culture.

The learning of fiddle has increased in popularity since the revivalist movement of folk and traditional music from the 1950s. As part of this increase, a demand for tuition and structure has developed. Festivals and workshops have proliferated, leading to an increase in learning and teaching opportunities for fiddlers. This study analyses traditional music educators' teaching strategies. It explores the ways Australian fiddlers and cultural groups preserve and promote the learning of traditional repertoire and traditional playing styles. In contrasting the teaching strategies of fiddle players, common practices are distinguished and variations in teaching practices of established traditions are identified and discussed.

This study defines the traditional fiddle musics in Australia and how traditional fiddling is being transmitted. In doing so, this study provides essential information to music educators about practices in traditional music, and provides current information to teachers, students and participants.

Considering that traditional and/or folk music is increasingly taught in schools and universities, both in Australia and internationally, this study provides information fundamental to future syllabus development and programming. Unless research is done on the contributing facets of formal, semi-formal and informal transmission, the formalisation of tradition music education programs will lack information required for development. The Irish group Comhaltas Ceolteoirí Éireann, a group dedicated to the preservation and promotion of Irish traditional customs in music, dance and song, started a formal teacher-training course in the early 1990s. Several leading European, American and Canadian Universities have established degree courses in traditional music. This study considers the effect of formalised education, from workshops to university programs.

By collating the memories and experiences of selected traditional musicians, this study creates an archive. It documents one aspect of Australian culture, and music tradition.

This study examines pedagogic methods of traditional Australian fiddle musics and the variances of the formal, semi-formal and informal learning experiences. In doing so this study explores the ways in which traditional fiddle music is transmitted across styles. By examination of these methods of transmission, commonalities and individual methods will be identified. This study reflects strategies that traditional music educators employ to incorporate contemporary and traditional pedagogical ideas. The influence of notation, the Internet, availability of international artist recordings, and expansion of world and folk music festivals, was scrutinised to determine the effects on the educative process. The impact that technology has in the role in transmission was examined. Recordings, both formal and informal, notation, availability of musical information worldwide and technology all play a vital role in

contemporary transmission processes. This study defines how teaching and learning adapt to society and technology.

While this study focuses on the many fiddle traditions that coexist in Australia for pedagogical purposes, a proportion of it identifies elements in the older bush music fiddle tradition, and specifically the ways contemporary Australians are disseminating traditional music. This includes an analysis of repertoire, teaching institutions and clubs, tune books, written and recorded archives, festivals, and informal learning sessions.

Outline of the thesis

This thesis is designed in the following way. This chapter introduces the topic of the thesis and its opening justification. It outlines historical and technological implications of the teaching and learning of fiddle music and introduces issues related to transmission of fiddle musics in Australia.

The second chapter analyses relevant literature on the topic. It is presented in several sections: Australian collections, components: composition, creativity, festivals, folk music revivals, fiddle technique, improvisation, media and other technologies, notation, ornamentation, regional styles, repertoire, transmission-informal and formal, variation and violin pedagogy.

The third chapter outlines the research methodology used in this study. It explains the decision to use phenomenological research methods. Interview, questionnaire and case study were the methods used for collecting data and these are explained. Data is triangulated, analysed and interpreted.

The fourth chapter presents the results of the study focusing on the teaching of fiddle musics in Australia. The fifth chapter reflects the findings of how learning occurs. These two chapters have commonalities such as aural method, technology, notation and imitation. They are presented separately in this study to reflect the individual characteristics of teaching and learning. In chapter six results are discussed and analysed, and implications for the application of the findings are drawn.

Chapter Two

Review of related literature

Introduction

The transmission of fiddle tunes in Australia has an extremely limited literature. Research has mainly focused on identifying stylistic features of fiddle traditions and other related cultural and music issues. In this review of literature the transmission of oral fiddle traditions will be examined, in terms of related studies. Stylistic studies (Burman-Hall 1975; Mac Aoidh 1980; Johnson 1984; Feldman & O'Doherty 1985; Cooke 1986; Goertzen 1997) feature as the most widely represented research into the methodologies of traditional fiddling. The relevance of these studies is in identifying the idiosyncrasies of particular fiddle genres. This literature provides a basis for synthesis of methodology, across multiple cultural groups.

The word 'tradition' suggests something that has been handed from one generation to the next. The embodiment of a tradition implies much more than accepting identity from a culture. Indeed its praxis dictates that tradition is inborn, inbred, inherited and innate not in a genetic sense but from the perspective of learning about the culture one is born into, similarly to learning the language. In examining the process of transmission it is crucial to examine the broader context of a society's lifestyle. The lack of literature about the processes of transmission can be linked to the highly individual, social and semi-formal processes typical of traditional music transmission. There is an implicit vernacular language of music traditions, within the mother tongue of the tradition. It is the vernacular language; informal aural learning experiences and individually ornate style of playing that have left the transmission processes inconspicuous.

Why is this an important area of research? Many traditional musicians in this study did not appreciate the importance of music traditions in the greater context of Australia heritage. Traditional and contemporary folk musics tell us

about the identities of the musicians and therefore about a society. Music can explain a great deal about place as well as the identity of its people.

In this study it was noted that family sessions are not the main source of teaching and learning and in current society there is a movement of formalised tuition. It is evident there is a lack of studies into formal pedagogies, teaching practices, cultural and historic content and syllabus creation.

For the purposes of this study, the review of literature has been classified into these sections:

- fiddle technique and violin pedagogy
- variation – regional styles, ornamentation
- creativity – composition, improvisation, ornamentation
- transmission, informal and formal
- the influence of media and other technologies
- aural and oral transmission
- the impact of notation
- locating traditional fiddle repertoire in Australia
- Australian collections
- festivals
- folk music revival.

Fiddle technique and violin pedagogy

The investigation into the transmission of traditional fiddle tunes presents many pedagogical issues. It is vital to study how to teach the physical necessities of playing the fiddle. While the violin and fiddle essentially is the same instrument, there are monumental differences in the playing techniques of each. The physical technique in traditional fiddling is at the very heart of fiddle pedagogy. The bowing techniques, the use of ornamentation, the structure of tunes, use of notation and the hand and fingering positions are particularly important in fiddle pedagogy. The progression and selection of

appropriate repertoire, addition of ornaments, slides, grace notes, drones and other ornamentation, is crucial to the development of a fiddler. Different teachers and performers have quite individual approaches in methodology. Some focus on developing repertoire, with discussion of bowing, drones, variations and ornamentation. Many teachers referred to the harmonic progression as an important component and occasionally harmony-playing in the context of fiddle playing. Once having learnt the harmonic structure it is much easier to pick up the melody. This is an important part of learning to play aurally. Other teachers noted in this study focus purely on the repertoire. The stylistic and ornamental applications need to be replicated by the student in their own time and style. The performance of traditional fiddle music takes on both melodic and harmonic functions.

There exist performance practices that are specific to fiddle genre contexts, for example many country and bluegrass fiddlers use a shuffling technique based around the harmonic progression of the tune. There are commonalities that can assist in learning about fiddle techniques. Firstly in most fiddle genres players primarily play in the first position. This gives the fiddle player a range a little over two octaves. Because there is no need to move the left hand up the neck of the fiddle no formal or standard way of holding the instrument exists. As such, pronounced differences between the hold of the fiddle and bow have developed. The rest of the fiddle under the chin and the hold with the left hand on the neck of the fiddle is left up to the individual player. In Australia there are variations on the hold of both the fiddle and the bow. The changed bow hold of the Australian Irish fiddle players reflects a need for speed in playing. This is a practice that is also common in other parts of the world. As faster reels and more rhythmically complex tunes have become popular playing practices have had to adapt to incorporate the need for speed. This change of bow hold essentially means the hand is positioned further up the stick. This has also flowed onto other fiddle genres such as bluegrass and Old-timey. The players who specialise in Scottish fiddle style tend to have a more classically based bow hold around the butt of the bow.

In 19th century Australia there was a common practice of holding the fiddle lower on the chest rather than up on the shoulder. This is also evident in Old-timey fiddle traditions and many other fiddle genres. Clearly this is related to not using a shoulder rest, and not placing the fiddle up on the collar bone as classically trained violinists do. In traditional music, singing has always been an integral feature, and the lowering of the fiddle allows fiddlers the freedom to sing and accompany themselves harmonically on the fiddle. This technique is referred to in the literature of fiddle players, but not discussed in depth. It is usually accompanied by a photograph of an older fiddle player (see photograph of Joe Cashmere page 108).

The core of instrumental folk music is fast isometric dance music. These dances can include jigs, reels, polkas, and hornpipes; however in Australia typical dance forms also include the varsoviana, schottische, waltz, mazurka, polka and single jigs. Melodies are generally played in one or two sharps, and belong to one of a small number of major and minor scales and melodic modes. The dance music has associated solo and group dances, such as step dances, set dancing, breakdowns and **contra** line style dancing from North America.

In traditional fiddle styles many of the technical decisions are left to the player, who can only make performing decisions within their musical capacity. The ultimate goal is to mimic the music aurally. The visual aspect of playing the fiddle is not important. The only necessity is to recreate the tune with an authentic sound. In transcriptions there is a lack of ornamentation and decoration, with much of this technique learnt through careful listening and experimentation. Many see the notation as a rough guide and the main learning should be done aurally, emulating one of the senior players.

Capturing the essence of traditional fiddling is mastering bow technique. The bow gives the shuffle, the drive and the fluidity. It is the bow that can drone on several strings to be heard over loud dance bands to carry the rhythm to the dancers. The slurring and attack of the bow is difficult to express and after many years of listening to various styles is still difficult to emulate. There is a

great respect that comes with mastering traditional bow technique. This is a highly cathartic experience and signals an embodiment of the tradition.

Chapter seven of Ó Canainn's (1978) 'Traditional Music in Ireland' is an overview of fiddle technique. Apart from a detailed description of the variations, there is a section about vibrato, which is rarely discussed in the context of traditional music. This is a technique not often required of the traditional player, and is often viewed as a sign of coming from a classical violin background. It is unnecessary and superfluous in the context of giving the rhythmical impetus for dancing. The intricate and difficult technique of bow control is explored, with examples of different bowing patterns. Irish fiddlers are extremely masterful in cleverly disguising the direction of the bow, often accenting syncopated beats to give an upbeat lilt for dance music. There are important bowing skills which are representative of closely-defined regional style in Irish music. These skills have had a major impact on other genres of fiddle music. For example the northern fiddle style from Donegal is related to the Scottish and Shetland fiddle style. The recognition of fiddle technique and in particular bowing technique by Ó Canainn addresses critical issues in identifying the peculiar characteristics of Irish traditional music.

In American Old-timey fiddle music and bluegrass music the fiddle is used in a more harmonic way than many other fiddle traditions. In Unger Thede's (1962) study of Traditional Fiddling, she examines in detail the various tunings used for Old-timey fiddle style. In doing so she concludes a great deal about the fingering patterns and hand-shapes used. She offers common characteristics to all North American fiddle tunes, and establishes a starting point for fiddle playing pedagogy.

In Australia links with fiddle traditions dating back to last century are made through a series of recordings. These recordings, made between the 1950s and 1980s, capture older players who had learnt repertoire and technique from their parents or grandparents. Many of the recordings were made of players in their 70s and 80s. Much of the detailed ornate style of playing was not evident in the old and weary fingers. In the early recordings it is possible

to hear traces of fast and virtuosic style, with a heavy emphasis on the dance tune structure and specific accent. Unfortunately many early revivalists and musicologists took these recordings as a record of an Australian style. While there are clearly distinctive characteristics about the way Australians play the fiddle, many of these elements were the result of age and isolation. As a result of isolation many fiddle players had to play both the melody and the accompaniment at social dances in the country. This is a fairly easy technique on the fiddle and involves catching the string below the melody. This additional note is referred to as a double stop, a drone, or part of the chord or harmony.

There is also a corollary between many of the keys traditional tunes are played in, and, the type of traditional instruments. This is highly evident in Australian dance tune tonality. A large number of button accordions were sent to Australia in the 19th and early 20th century in the tuning C/G (DDS 2005). This means that between the two rows on the button box one row is in the key of C major and the other in the key of G major. As a result there is a large repertoire of tunes written in the key of C and a great deal of tunes modulated to the keys of C and G from popular broadsheets of the day. The C accordions were obviously not required greatly in the European traditions as their keys were influenced by piping keys Bb and F, and fiddle keys G, D, A, and E major.

Variation – regional styles, ornamentation

Attempts at defining fiddle styles have been based on the type of ornamentation employed with the major embellishments being rolls, slides, drones and triplets. An example of regionalist style is the intricate bowing that is necessary to play tunes with droning open strings that are common in the Appalachian styles. Quite often, Appalachian and Old-timey fiddling uses a technique where the fiddle strings are tuned in a combination of fourths and fifths. The effect of doing this is to create drones and chords. It is a technique that is also used by Northumbrian fiddlers. In this instance it is used to replicate the sound of the drone on **Northumbrian small pipes**.

A common method of ornamenting a tune consists of decorating with short extra notes. Given different names in different fiddle styles these decorations can be loosely described by Western Art music conventions. The basic decorative concepts are: the turn, an accented passing note, an upper mordent, occasionally a lower mordent, a type of mordent where the upper auxiliary note is a third above, a triplet either in a roll or with the bow which is referred to as a crush, and a type of grace note which is usually called a cut (see figures on page 67 for ornamentation).

In Goertzen's (1997) 'Fiddling for Norway, Revival and Identity', the distinctive local and regional styles of Norway are presented. This traditional music anthology with analysis of regional styles present themes such as, competition stylistic fiddling, extravagant ornamental styles, solo and ensemble styles, harmonic embellishments, drones and doubling, rhythmic variety, tuning and tonality variations, and relationship to dance styles. The distinct sound of the **hardanger fiddle**—an eight-string fiddle with four sympathetic strings added to the normal violin strings- creates a highly individual tone colour in Norwegian fiddling. The flat bridge of the hardanger assists the fiddler to engage two or more strings. This creates a drone or harmonic effect thus creating a thicker texture from the fiddle. This drone combined with the subtle ringing of harmonics from the sympathetic strings creates a unique sound, style and identity to Norwegian fiddle music.

Photograph 1. The hardanger fiddle.



The Scottish style of traditional fiddling is one of the most recognised. The modern style of traditional fiddle playing is most closely associated with classical or Art music. This is a relatively recent shift in identity as the older coarser styles of playing have increasingly become overshadowed by a flamboyant hybrid style. The contemporary style of fiddle playing in Scotland is extremely lyrical, with decorative embellishments and fluidity of bow. It is almost classical in a timbral sense. Unfortunately there is a loss of the regional styles and an increasing rise of homogeneous style of playing. While this is true of many styles of traditional music the Scottish style has the most pronounced differentiation from the traditional regional to the 'new traditional' style. Older Scottish influences styles of playing are heard in Nova Scotia, Canada, New Zealand and Tasmania in Australia. These places have a long history of immigration from Scotland. In the early 20th century Scottish fiddle players adapted their traditions to cope with the difficult political and religious regimes. Part of the political plan to was to stamp out traditional culture in Scotland. Politically control was sought over traditional music and folk traditions by eliminating all music that was not written down. The opposite of the desired effect happened, and rather than the lessening of the people's identity, a culture of music literacy developed (interview LD 2004). With the introduction and popularity of notation also came the introduction of a more Art music style of playing. Influenced by the classical music of Europe, the Scots moved from their insular way of performing to a popular and musically inclusive style. In 'Scottish Fiddle Music in the 18th Century', Johnson describes the evolution of fiddle traditions in Scotland as "European elements infiltrated themselves into variations, gradually and almost imperceptibly" (Johnson 1984 p 72).

In Burman's (1968) article, 'The Technique of Variation in an American Fiddle Tune', she discusses the problem in identifying variation in fiddle tunes. The main issue is derived from the inability to access accurate transcriptions. As the tradition has been passed on orally for nearly two hundred years, there has been constant innovation in the performance and interpretation of tunes. Of note is the examination of the variation of the bow technique. The hardest part of fiddle technique, the bowing is expressed by Burman:

The technique of bowing used by Stephens in this performance involves the stressing or accenting of particular bow strokes which clarify the contours of the melody. This intuitive felling for melodic accent, the use of 'bow licks', is found in the playing of traditional players. The problem of indicating the actual direction of the bow, especially in the first strain of the tune, is complicated by Stephens' choice of 'bow lick', which is described by bluegrass mandolin player Bill Monroe as 'rocking the bow'. In the technique of 'rocking the bow', the melody is emphasised by being presented mostly on the downward strokes, although the looseness of the wrist, the 'see-sawing' motion, tends to obscure the change in bow direction and can cause adjacent strings to be droned accidentally (Burman 1968 p 54-55).

In determining style it is almost impossible to distinguish anything other than the individual's own style. Regional styles can be described in terms of sound or tone, but by the very nature of traditional fiddling each individual will have developed unique ways of operating the bow and instrument to produce the desired sound they are trying to mimic. Mac Aoidh's comments on the affects of regional styles in Irish music:

It should be clear now that attempts to define styles either on the basis of bowing or the employment of ornamentation have largely led to erroneous and misleading results. I feel that if styles, or "systems" as they are referred to in east Ulster, were referred to by the sound or feeling the player produces, there would be a much closer correspondence between such "definitions" of style and the actual music as well as taking into account variance due to the individual's style within the local style. After all, it is very possible that two players can be very similar in their bowing, yet sound completely different! Conversely two players can produce very similar sounds, moods, feelings, etc. in their music while using radically different bowing styles (Mac Aoidh 1980 p 2).

Creativity – composition, improvisation, ornamentation

Versions of tunes proliferate because skilled performers introduce variations and ornaments as the mood and occasion take them. The same melody can be found in different styles, metres and traditions. In 'Folk Music in School', Leach and Palmer (1978), collate a series of articles dealing with the importance of creativity in traditional music. A contributor A. L. Lloyd is insightful in analysing the meaning of folk music and the metaphor created by study about society and culture:

...an understanding of folk song can shed new light on the nature of children's creativity. In the first place, folk art at its best is both improvisatory and ritualistic, involving constant reinterpretation of familiar material according to the situation, the audience, the artist's mood, and so on; it is never a once-for-all fixed and finished piece (Lloyd in Leach & Palmer 1978 p 6).

A. L. Lloyd (1967) was interested in the Australian folk song revival of the 1950s and made several recordings for Wattle Records. His interpretation of Australian songs, while extremely popular, is rooted in the English style of folk song and in many ways he moulded early folk singers with his own creative style of performance.

To someone who is not part of it the tradition may seem to be a narrow and restrictive set of rules, but the traditional performer does not view it in this light. He finds a personal challenge in refashioning the basic material, putting his own seal on it and expressing his musicality through it. The possibilities for varying the material to satisfy himself musically are so immense that he cannot see the tradition as being in any way restrictive (Ó Canainn 1978 p 4).

The compositional and improvisational processes are not studied in great breadth. The Quigley (1993) study of, 'Catching Rhymes: Generative Musical Processes in the Compositions of a Newfoundland Fiddler', gives insight into the process of creating new and purposeful compositions in a cultural style.

The Canadian province of Newfoundland has a long and expansive fiddle history, based on the introduction of Scottish immigrants in the 18th and 19th centuries. A developed style from Cape Breton came to prominence in the 1950s with fiddlers not only creating tunes, but also the clogging or step dancers that would go with them (Feintuch 2004). Contemporary fiddlers such as Natalie MacMaster and Ashley MacIsaac perform fiddle solos while also performing **hard shoe step dancing**.

In the American fiddling tradition there has been a more improvised style of creativity than in any other style of fiddling. Burman-Hall (1975) establishes characteristics of the American fiddle tradition. The bluegrass style has its roots equally in the jazz and blues styles of the south and the celtic and Old-timey styles of the Appalachian area. Bluegrass players can jam on a single tune for hours, improvising around fiddle licks and double string shuffles. Usually only played in limited keys, a bluegrass jam can last several hours in the key of A major. The improvisational process in bluegrass is highly specific to the genre, which reflects the type of instrumentation. While there are many tune books and tutors available to instruct the art of bluegrass improvisation, the embodiment of this style lies in the longevity of the listening process.

Transmission, informal and formal

Traditional music is handed down from one generation to the next, or passed from one performer to another, more by example than by formal teaching. The learner normally acquires repertoire and style through unconscious imitation of more experienced performers (Merriam 1964; Titon 1996; Rahkonen 2002). Learning also takes place in groups organised for teaching, and occasionally within the formal education system. Printed songs and music have had an influence on the ways the tradition has been taught and learnt since the 18th century.

Of immense importance, Frisch's (1987) article, 'Notes on the Teaching and Learning of Old Time Fiddle' is an account of a beginner's learning experiences at a week-long fiddle class. Held at the Augusta Heritage Arts Workshop in Virginia it is an internationally respected traditional arts program,

that not only seeks to develop cultural survival and regional revitalisation, but also, focuses on doing so by encouraging artists and teacher to teach in a manner grounded in their own culture and tradition. The teaching experiences described in this article are highly typical of how many traditional players learn to play, sitting on the periphery of a session or dance band. The teacher's explanation of how they would learn involved:

...he wanted us to devote almost all our effort to the right hand- to the bowing; everything else would be secondary. He encouraged the total beginners not to be concerned with intonation or 'noting', but to approximate as best we could, or to play in rhythm on an open string if noting was too difficult. He barely mentioned other points of technique, then or later, and seemed deliberately not very forthcoming in response to the many questions about these that we beginners kept raising; he would help people with hand position on the neck or holding the bow if they really were totally lost, but generally he preferred to let us fall into whatever position was comfortable, for the moment; refinements, he intimated, would come on their own in due course, and in any event there was no 'right' way that we needed to imitate at the start (Frisch 1987 p 91).

Frisch goes on to state that the teacher insisted on teaching by ear, and patiently continued to do so for the entirety of the camp. At times this proved to be frustrating for the students who were caught up in the belief that learning to play the notes from the melody was what traditional fiddling was about. It was only after considered reflection that the author elicited that the method of teaching from the bow forced students to listen to the style of playing from the teacher and, in mirroring him, would be forced to listen to their own sound and developing style. As is the custom with traditional fiddling the actual notes in the melody are not as integral as capturing the style. Master players in all fiddle traditions rarely repeat the same phrase twice, in this way the melody acts as a vehicle for performing the rhythmical, harmonic and ornamental possibilities of the traditional genre.

The teacher in Frisch's article was teaching in the method that has become the 'norm' at such short-term fiddle classes. Interestingly this has developed into the preferred method of teaching groups in workshop situation over the past fifty years, which also correlates with the introduction and expanse of organised festivals that promote and preserve traditional music. This method of traditional pedagogy has replaced the social gathering since the revival of much traditional music, and proliferation of organised festivals and traditional folk music clubs and events:

Gerry played the song through a few times for us to hear, and then broke it down a section at a time. He would play a two-bar phrase (one quarter of the 'A' part) and we would try to repeat it; this back-and-forth would be repeated over and over and over, for as much as ten or fifteen minutes without stopping, before moving on to the next few bars. When we had done this similarly, we would put the two sections together and play them back and forth (Frisch 1987 p 91).

Unger Thede's (1962) article, 'Traditional Fiddling' examines the social context of traditional fiddling and learning. This is the earliest attempt at distinguishing features of fiddle pedagogy. At this time there was little recognition of the informal practices in teaching or passing on traditional music. In the article Thede includes a questionnaire from 1959. The questions included:

1. How old were you when you learned to play?
2. Where were you living at the time?
(A cross-section of American States)
3. Did anyone show you how to play?
4. Name of your first tune? (62 basic tunes listed in results)
5. How long did it take you to learn your first tune?
6. Check the number closest to the number of breakdowns you know?
(A tune type quite similar to the Irish reel, yet used primarily for American Contra Dancing)
7. How many waltzes do you know? (52 were listed in results)

8. Name some of your waltzes?
 9. Name some two-steps you know? (32 titles listed)
 10. Other music you know?
 11. Do you read notes?
 12. Did you teach yourself to read notes, to take lessons?
 13. If you had lessons in reading notes, how long?
- (Unger Thede 1962 p 21-24).

The Comhaltas Ceoltoirí Éireann (Traditional Musicians of Ireland) established a traditional music and arts education syllabus in 1952. From that time the Comhaltas has spread to every continent in the world making it one of the largest organised education systems in the world. The members of the Comhaltas were worried that the Irish traditions were being overshadowed by introduced popular cultures. In order to preserve and maintain traditions in the homeland they introduced for the first time formalised education in traditional Irish music. They organised competitions and a yearly festival, the 'Fleadh Cheoil', which became the main focus for unifying many traditions and styles and recognising exceptional performances in traditional styles. The Comhaltas has also introduced a teaching diploma, to certify teachers of traditional music. In the article, 'Institutions for the Promotion of Indigenous Music: The case for Ireland's Comhaltas Ceoltoirí Éireann' (2007), Henry sets out the following goals as part of Comhaltas' constitution:

1. to promote Irish traditional music in all forms;
 2. to restore the playing of the harp and uilleann pipes in the national life in Ireland;
 3. to promote Irish traditional dancing;
 4. to create a closer bond among all lovers of Irish music;
 5. to cooperate with all bodies working for the restoration of Irish Culture;
 6. to establish branches throughout the country and abroad to achieve the forgoing aims and objects;
 7. to foster and promote the Irish language at all time
- (Henry 1989 p 69).

Like the Comhaltas Ceoltoíri, the Willie Clancy summer school has developed into a most prestigious yearly event celebrating traditional Irish music. It is recognised worldwide as the finest education in traditional Irish Music and Dance. The two week long school has thousands of dedicated students who arrive in the first week of July to the town of Miltown Malbay on the west coast of Ireland. In Kearns and Taylor's (2003) book, 'A Touchstone For The Tradition' the Willie Clancy summer school is examined in detail. With thousand of participants, the school can have up to fifty fiddle teachers, taking classes, performing in concerts and leading sessions. One photograph in the book includes over eighty pipers, illustrating the importance of not only events like these but also the introduction of formalised structure in the transmission of traditional music. Another photograph has students writing down the notation from a board while they listen to the teacher continually perform the tune. Almost unheard of in Ireland fifty years ago, contemporary traditional players read and write different forms of notation. The philosophy of the school is guided by the cultural practices of the community.

In 'Music in Cultural Context – Eight Views on World Music Education', noted ethnomusicologist Shehan Campbell (1996) illustrates the role of ethnomusicologists and music educators in providing valuable cultural and musical learning experiences to their students. The book, in some senses, is a resource book with guided lessons and resources. There is a clear regard for the phenomenology-based approach to music education and a questioning for cultural respect in developing appropriate pedagogy.

Aural and oral transmission

In the A. L. Lloyd article mentioned previously, 'The Meaning of Folk', he discusses the importance of lineage in the context of traditional music. "Behind each individual folk song is an amorphous mass of ancestors of the same piece; ahead of it, if the traditional is alive, stretches an unpredictable line of descendants" (Leach & Palmer 1978 p 5).

The lineage of tunes can be viewed at macro and micro levels. The macro level involves community and family groups, while the micro level is found in the 'session' as a learning environment. In a session, as discussed in chapter one, participants take turns to lead the others in a set of tunes, usually playing each tune twice, more times if a new player is learning. Typically there is a string of three or four tunes to form a set, although, tunes can be linked together for indefinite periods if the session gains momentum. These tunes will be known to many of the participants, and will usually be played in near-perfect unison. A fiddler who regularly takes part in sessions will have a repertoire of hundreds perhaps even thousands of tunes.

Fiddle tunes were traditionally learnt at dances and sessions, with the senior players leading, and younger players sitting on the fringe until they learnt the tunes. The tradition is essentially independent of print music. It was and is, preserved in the memory of the 'chieftains' and descendants. By imitating the performances of the elder players in the culture, younger members learn melodies, style, articulation and ornamentation. It is a concept used in the Suzuki violin method referred to as the mother-tongue method of learning (Suzuki 1969).

The drawback of aural learning is that it takes a considerable amount of time to immerse oneself in the style. Some would insist a lifetime before you could hope to embody the tradition. It is often difficult to pick up by ear all the details of a performance, especially the appropriate use of ornamentation as masterful players will constantly change and modify their performance. As a developing player slavish imitation is not the ultimate goal, but the need to assimilate the characteristics of the music and repertoire before introducing personal ornamentation. Goertzen describes how aural method impacts on learners in Norway:

Nearly every prominent fiddler was raised on a steady aural diet of folkmusikk. The vast majority of better fiddler grew up in families that already had fiddlers in them (Goertzen 1997 p 62).

A secondary method of learning by ear is the often-used imitation of recorded performances. Technology has improved so that recordings can be played at any speed without losing the pitch center. In doing so, the often lightning fast ornamentation can be learnt and practised with the masters at a reasonable speed. There are elements of a performance that are not captured on a recording. The rhythmical emphasis that one performs in a live situation is often lost in the clinical confines of the click track. The lack of personal interaction with others makes it a somewhat dispassionate way of learning. Breathnach discussed the listening and imitation process involved in learning traditional Irish music:

...the beginners coming to this music, should not, initially, bother with the forms of ornamentation. It will be time enough to begin decorating the music when one has impressed the rhythm on the ear and by practice acquired a certain agility with the fingers. It is his rhythm, which distinguishes the performer who plays as to the manner born. When beginning to learn this music one should aim to play in that manner. There is no difficulty in doing this, in becoming a native, provided one listens only to genuine players and one has chosen an instrument on which no other form of training had been received (Breathnach 1971 p 101).

Genuine players, as Breathnach calls them, are those who are defining figures of the tradition. They have studied the past of the tradition with great respect and care; they participate in the current tradition, are respected by other traditional musicians, and are facilitating the shaping of future the tradition. It is in the careful study of the older and maturing masters of the tradition that one finds the quintessence of a culture. In Vallely and Piggot's (1998) book, 'Blooming Meadows - The World of Irish Traditional Musicians', prominent performers in the Irish tradition are interviewed on their background, education and stylistic development. It is clear the extent to which immersion in an oral tradition has shaped individual performers.

In Goertzen's (1985 & 2003) 'American Fiddle Tunes and the Historic-Geographic Method', oral transmission is shown to be an important factor. A tune can be traced to points of origin, or early forms of notation that have little bearing on the versions being performed by contemporary performers. This article seeks to retrace the history of a specific tune. However, in doing so, it highlights the arduous task in identifying the variants that often emerge as the local or an individual's versions of a tune.

The influence of media and other technologies

Traditional music does not exist in a cultural vacuum. It is the constant ebb and flow of a tradition that keeps it vibrant and blossoming. Throughout the 20th century books, sound recordings, radio, television and the internet have played an important part in the transmission of the music. In many ways traditional music has always been a malleable art form. The two biggest developments in traditional music have been the burgeoning development of music notation; tune tutors, collections of transcribed tunes, notation available on the Internet, and recordings of traditional players.

Typing the words 'teaching traditional fiddle' into a Google search produced 25,700 hits in 2006. In March 2008 that number increased to 65,800. In March 2009 the same search yielded 122,000 hits. These sites are not necessarily a way of learning, but illustrate the rapid acceptance and mastering of technology by traditional musicians in the teaching and learning processes.

In Mac Aoidh's three-part article in relation to the regional fiddle style in Ireland, there is a defined analysis of the regional styles but more significantly critiqued is the effect and influence of technology over the dissemination and preservation of regional styles. The drastic language used to describe recordings emphasises the perceived threat of technology:

As regards the mass media and recordings, I feel it can be truthfully stated that it will be these, which deal the killer blow to localised fiddle styles. At present anyone can readily obtain a recording of nearly any type of fiddle style, thus I feel eventually contributing to the rise of

homogenous fiddle styles based on heterogeneous influences. The late Patrick Kelly of Cree, Co. Clare best summed up the evil side of recordings when he stated that "the worst thing that ever happened to the West Clare style of fiddling was the appearance of Michael Coleman's records". I needn't go further to illustrate the gargantuan impact, which the recordings of the late Sligo fiddle master had on the entire musical population (Mac Aoidh 1980 p 1).

There is both a positive and negative impact from learning from recordings. The reliance of learning traditional music from recordings resulted in large numbers of people learning traditional fiddle music outside of a context. Repertoire is widely distributed in an adopted way of playing and arrangement which affects localised conventions. Recordings of prominent musicians who have strongly influenced how traditional music is played are generally accepted. An example of such a historical figure is Michael Coleman on the fiddle. Coleman's Sligo style of fiddling was recorded in New York in the early part of the 20th century. His recordings dramatically affected the way in which people worldwide perform and understand Irish fiddle music. At the time his style would have been considered to be a representation of fiddle playing in a small closely-defined regional. It is somewhat between the more percussive driven style of Northern Ireland and the lyrical ornamented styles of the South West. In McCullough's article 'Style in Traditional Irish Music', the effect of technology is referred to as a contributing factor to the transformation of style:

Styles fluctuate greatly in popularity among traditional Irish musicians. The aural media of the twentieth century have had a profound influence on stylistic development, from the early 78-rpm recordings of Irish and Irish-American musicians to current recordings of contemporary performers. Since the 1920s numerous recordings have been issued that proved subsequently to be responsible for the stimulation of new styles or the spread of styles formerly restricted to certain areas... The role played by organizations involved in the revival of traditional Irish music, such as Comhaltas Ceoltoirí Éireann, must also be taken into

account as 'official' standards of styles and ideals of proper traditional performance are formulated and dispersed through the various organizational media that include schools of Irish music instruction, printed tutors, and the annual All-Ireland competitions (McCullough 1977 p 97).

An insightful and interesting article about the effect of technologies is Malm's (1993) 'Music on the Move: Traditions and Mass Media'. In this article Malm discusses the various stages of interaction and influence. These stages include cultural exchange, cultural dominance, cultural imperialism (defined as the augmentation of a tradition by the transfer of money), and transculturalisation (the combination of stylistic elements from many cultures) Traditional musicians and singers have always displayed an aptitude for new technologies. The introduction of the microphone allowed singers to produce a breathier tone, recording studios have allowed musicians to thicken textures and create the sound of a large ensemble with relatively few musicians. The recording studio and recorded music market have greatly influenced the way in which traditional music is performed. Fiddle music originated from traditional dance music. By isolating the music, musicians have developed arrangements, harmonic and rhythmic variety, and modified the textural and tone colour significantly from that originally found in dance bands. The introduction of electric instruments and sophisticated methods of amplifying acoustic instruments has dramatically changed both the tone and dynamic possibilities of traditional instruments. The political change in traditional music is most obvious when investigating the lyrical content of local songs. From telling stories of struggle and local history many folk songs have been recorded as generic hybrids aimed at mass global markets.

The media and technologies have influenced music traditions greatly in both a negative and positive way which is also discussed in reference to other genres by Hayward (1992). One positive function is preservation. Without recordings and access to players of the past many traditional styles of fiddling may have vanished. In sessions and at concerts folk musicians utilise tape, mini-disc and other digital recorders (see definitions) to gather tunes for the

next session and learn about individual performing styles. In Australia there has been such an overwhelming influx of traditions that the unique style of fiddle playing commonly associated with an older Australian tradition has been in decline. It is therefore vital that our own collections of traditional players and styles be preserved, accessible and disseminated.

The impact of notation

Traditional music is primarily aural music with much more fluidity than notation-based music. Written music is only used as an aid to memory, if at all and never used in performance. Since the 18th century there are versions of traditional fiddle tunes in notation. In many of these cases the collection and notation of traditional tunes were forced upon cultures as political bureaucracies tried to overthrow communities and cultures.

By learning from written versions of songs or tunes, performers never truly play with the rhythmic drive needed for dance tunes. Skilled fiddlers usually play by ear and use notation either for reference, practice or expanding repertoire (Hood 1981; Karpinski 2000; McCann 2001; Evans 2002). It is also useful for learning details such as ornamentation, or for analysing versions of tunes already known.

That being the case, there has been an extraordinary inflation in the numbers in tune tutors. There are thousands of tune books, and in recent times, videos, CD-rom's and DVD's for people to learn fiddle tunes. Since the immense 'O'Neill' Collection of the early 20th century, all traditional fiddle cultures have sought comprehensive indexing and transcription. What made O'Neill unique at the time was that he was not a scholar or musicologist, yet a police chief who had an 'ear for a tune'. It is said he memorised more than 3,500 tunes, and, with help in the transcription process published at least eight books of Irish music notation. The transcriptions in O'Neill's are often named inconsistently. Later editions of O'Neill's offer alternative names and some information about ornamentation. In the original transcriptions there was little information regarding ornamentation.

'The Northern Fiddler – Music and Musicians of Donegal and Tyrone', Feldman and O'Doherty (1985); 'The Fiddle Traditions of the Shetland Isles', Cooke (1986); 'Fiddling for Norway', Goertzen (1997); and 'Scottish Fiddle Music in the 18th Century', Johnson (1984), are books dealing with the individual and unique characteristics of a culture, however they are all similar in the way they try to preserve tradition through the inclusion of specific notation relevant to each genre. They describe the revival processes and forging of identity through music. The introduction of competitions, fiddle clubs, folk clubs, music organisations, and emergence of prominent performers are discussed as distinguishable parts of the proliferation of fiddle culture. Yet most importantly these books try to include the ornamentation utilised by skilled players in their traditions. It is in the notation of each of these afore mentioned tutors that there is a clear conceptuality of preservation and promotion.

Locating traditional repertoire in Australia

One of the major issues facing fiddle players in Australia has been a lack of Australian traditional music repertoire. Commercially available recordings of fiddle music are limited. Earlier recordings focus solely on folksong. The four leading exponents of traditional fiddle recorded in Australia - Simon McDonald, Charlie Bachelor, Joe Yates, and Joe Cashmere - all passed away without descendants to pass the tradition onto. Of these Charlie Bachelor had the most profound impact in terms of influencing younger players. Bachelor had a seminal influence on the Horton River Band and numerous players learnt his repertoire and style, creating a direct lineage. Field researchers collected each of these fiddlers performances, from the 1960s, however these recordings were not of the quality to produce commercial recordings. Only Bachelor's recordings were made into a commercial recording. Unfortunately the recordings were taken very late in their lives and as such the recordings do not reflect the tradition with all of the flair that youthful fingers bring to music.

The first generation of field collectors in Australia was led by John Meredith, from Thirlmere NSW, and Norman O'Connor from Melbourne VIC. Out of the

vast John Meredith (1985, 1987) collections, several books were published that are vital to the understanding of traditional music in Australia. Both Meredith and O'Connor focused on the audio collecting as part of their investigation process, collecting and indexing of Australian traditional songs and tunes. Other collectors such as Ron Edwards who was also prominent during this time, focused on traditional song, publishing several songbooks and song indexes. The recorded collection for Meredith's third book is semi-transcribed and unpublished. This collection investigates the tradition of German tunes in Australia, with particular reference to the Adelaide Hills region of SA. The O'Connor collection was well documented by Australia's leading traditional music commentator, Edgar Waters (1st ed 1963, reissue 1994), who provides insightful notes to the performers, the style and the history of folk songs and tunes.

Like all folk music, Australian fiddle tunes have changed dramatically over time; different versions, uses of ornamentation, different structure of the A and B sections of the tune. Of the early transcriptions, many were very poor quality. As previously discussed, musicologists who did not understand the intricacies of the genre, the instrument, the dance type and the ornamentation, transcribed the early recordings, leaving a documented history full of inaccuracies. It is been the experience of the primary researcher that while these recordings are poor in quality they contain vast amounts of information that when applied with experience, skills and knowledge of the tradition are an excellent source for repertoire and style. There has been a lack of scholarly research in terms of dance tunes; however there is a body of research associated with traditional Australian song. There are limited publications on first hand knowledge of the traditions; however these are being introduced at a rapid rate, mainly due to the efforts of the National Library of Australia. In the past decade there have been tune booklets from most states in Australia and a preoccupation with disseminating this material by individuals, folklore groups and most importantly the National Library of Australia.

The transition from dance music to listening music has not been a smooth one for the traditional fiddle player in Australia. With the decline of dances and house sessions in Australia in the late 1990s, dance tunes based on bush music have increasingly been superseded by more popular tunes from Europe and North America. There are pockets such as The Bush Music club that fiercely protects the performance and proliferation of Australian collected tunes, however research for this thesis found that this repertoire is not being widely taught or disseminated to younger players. Pockets of tune players and several festivals continue the preservation and dissemination of traditional Australian bush music. It is difficult to speculate how the transmission of fiddle tunes will continue without a concentrated effort much like the Irish did with the introduction of the Comhaltas Ceoltoirí Éireann.

Many traditional players have been influenced by proliferation of European traditions on the local culture. At contemporary Australian festivals there is an increasing tendency to play in sessions that are of European culture in origin. The Australian tune session participants are an aging population. Some would say it is 'greying in stature'. There is no obvious panacea to this problem, as it is with the influence, and temperance of other traditions that the Australian tradition has been molded. The proselytiser musician is one that has not come to traditional playing out of birthright and therefore does not possess a history of the tradition. While this is true of all musicians playing traditional music, as clearly playing music is a taught practice, there is a clear and distinct difference in the way musicians play that were brought up with music in the family home or were connected to a music tradition from birth, and those who have consciously sought to learn it.

Festivals

Festivals have increasingly become important in the teaching and learning of traditional fiddle music. In Australia there has been a trend to organise local festivals (see Chapter 4 for a list of festivals with chronological reference). There is a limited literature concerning these festivals in terms of the teaching and learning opportunities they provide. The three major festivals in Australia are: the National Folk Festival ACT; Port Fairy Folk Festival VIC; and

Woodford Folk Festival QLD. Each of these three festivals has a unique identity and audience. The National Folk Festival is viewed as a festival where Australian traditions and artists are featured. A major consideration of this festival is preservation and dissemination, and the festival has a close association with the National Library of Australia. Internationally festivals have had a major impact on the transmission process as discussed in Baumann (1991, 1993, 1996 & 2000).

Folk Music Revival

There is a large literature dealing with the revival of folk music internationally. Folk music traditions underwent revival in all Western countries. In the USA the movement dates from the 1930s when John Lomax started collecting traditional singers and musicians. He was followed in field collecting by his son Alan Lomax. The Lomax's recordings are held at the Library of Congress in Washington DC. Cray (2004) presents biographical information about the American folk singer Woodie Guthrie in his book 'Ramblin' Man, The Life and Times of Woody Guthrie'. This book is one of many describing Guthrie and the reviving folk music scene in the USA. It gives an insight into the processes of collecting song material and how the political and social beliefs of the time contributed to the revival movement. In ways it implies that the revival movement was a direct result of the political upheaval of the time (Reuss & Reuss 2000; Cantwell 1996).

Similarly in Europe there was a similar revival movement. Brocken's (2003) book 'The British Folk Revival' gives a detailed commentary on the factors that led to the revival and the main stakeholders in the British revival. It presents an insight into the causes that led to the revival. More importantly, a perspective of this book details the effect of the revival movement in terms of teaching and learning that resulted from festivals and the resurgence of folk traditions. Other publications (Cooke 1986; Rosenberg 1993; Eydmann 1995; Stock 2004; Sweers 2004) also discuss the revival and the result on the folk music community in Europe.

In Australia the revival movement was slower to take hold. Reasons for this include the lack of funding into folk traditions and a smaller density of participants in the folk music arena. The work of Meredith and other collectors dating from the 1950s aligned with a group of activists who went on to establish the first festivals in Australia. Shirley Andrews was a pivotal member of this group. Many of the initial organisers of the folk movement revival were 'card carrying members'. This indicated that their political convictions were extremely left and that they were members of the communist party. Another of Andrews' extreme passionately held beliefs was the importance of the collection of social dances. Andrews was one of the first academics to research and publish information about the Nariel Creek Festival – which is the longest running festival in Australia, held over the New Year holiday. She collected folk dances and published the work 'Take your partners' (1974).

Summary

There is a body of research dealing with individual fiddle styles and traditions. These contain many commonalities and conclusions can be drawn about style and fiddle technique. There is an abundance of literature about violin playing and the almost none of fiddle playing. The literature has vast limitations in the area of transmission, with studies basically looking at the general music classroom. There seems to be little attention to the vast changes in transmission to a semi-formal approach that has occurred in the past thirty to fifty years.

In researching this literature review more questions were raised than answers provided. The search for definition of a pedagogy that has its roots in a heritage or birthright is contradictory, as clearly playing traditional music is fundamentally the act of acquiring skills and knowledge. Like learning to play any musical instrument musicians tend to have a greater affinity depending on the age they start to play. There is limited literature regarding the quintessential philosophy of traditional teaching, and a clearer understanding of ways to disseminate the knowledge has become even more ambiguous, at the same time, the importance for such grounded information has never been more necessary.

Chapter Three

Conducting the research

Introduction

This study uses various methods of qualitative research. This was necessary as the research investigated the behaviour and practices of people. In designing a study that suited the research questions, the most specific results were sought through a combination of qualitative methodology as is discussed in Silvermann (2003). Data was collected in numerous geographical locations in Australia. Research was conducted at all major folk festivals in Australia and several European and American folk festivals. Research strategies were developed to integrate data from different research methods. These strategies include using formal research methods in the informal contexts where teaching, learning and playing of traditional fiddle music occurs. Other strategies include archival analysis, comparison, transcription and case study of a group of participants at a session. The nature of this research dictated that a considerable amount of time observing, interviewing and participating in the process was necessary. This was apparent from the initial data collection, where results fluctuated appreciably between participants. Participants were initially sent a letter of introduction (see Appendix D). This group formed the pool from which particular subjects were selected to further investigate.

Research questions and design

The research questions of this study examined teaching, learning and current trends and attitudes in Australia in traditional fiddle music (see Appendix E). Traditional fiddle music has not previously been studied in Australia in detail. In each of the three main research questions there is an overlap of information, which has been organised in chapters four and five. From initial research it was observed that issues such as regional differences, genre specific qualities and education level play an integral role in the transmission processes of traditional fiddle music in Australia. The issues investigated in this study compel the use of qualitative methods of data collection, employing

archival research, case study, digital recording and analysis of sound and image, interviews, questionnaires, and observation. Several case studies were undertaken of tune sessions, mainly Irish traditional music, over extended periods of time. These studies reflect the changing participants, repertoire and style. In doing so, this study incorporates triangulation of various research methods to validate results.

Archival research

This study includes archival research from the Oral History archives held at the National Library of Australia, as well as several State Libraries and privately held collections of traditional and folk materials. The collection of data from these archives includes investigation of recordings of music and interviews, music manuscripts, personal papers, associated groups such as folk clubs memorabilia, journals and diaries and photographs. The analysis of archival repertoire was employed to compare changes and trends in tunes, accompaniment, tempi and the style of playing. Historical research is integral to this study in evaluating transmission processes across a period of time. The collections examined for this study date from 1951. At the time of recording many of the fiddle players were elderly and in many cases these players performed repertoire handed down through several generations. The recollections of both stories and music provided evidence of early 19th century repertoire, style and practices. Collections that were particularly useful to this study include the John Meredith Collection, Norman O'Connor Collection, Rob Willis Collection, Chris Sullivan Collection and the Alan Scott Collection. The Norman O'Connor Collection of manuscripts was particularly useful for printed and transcribed data, with much of this material cataloged and arranged by Pat O'Connor. These collections are all held at the National Library of Australia in Canberra. Over a period of four years many hours of tape was analysed and transcribed to assist in this study, with over two hundred tune transcriptions and subsequent biographical information examined.

Case study

Case studies are important to this study as they assist in collecting 'real life' data as was discussed in Burns (2000). By 'real life' are meant actions and

attitudes employed in everyday life. Everyday actions of fiddlers reflect the informal approaches to playing, teaching and learning. Cohen and Manion discuss how the collection of data through the case study is beneficial to research, "Case Study observations are less reactive than other types of data-gathering methods" (Cohen & Manion 2000 p 110). Case studies allow the participants and observer to develop a mutual understanding over a period of time. This allows the participants to continue with their activities in an uninhibited way described in de Vries (2003). In several case studies examined for this study the participants were deceased which allowed the research to be unaffected by personal attachment.

There are several ways case studies are employed in this study. Primarily by investigating individual fiddle players over an extended period of time and secondly through archival research examining existing case studies. Examples of these include Joe Cashmere, Joe Yates and Simon McDonald as discussed in chapter two. Several different collectors collected Joe Cashmere and Joe Yates over an extended period of time. Case study was also used to document two Sydney sessions. At these sessions, participants, repertoire, style, influences and trends were documented over a six-month period. These sessions occurred at Kelly's Irish Bar in Newtown and Dirty Nelly's Irish pub in Paddington Sydney NSW.

Recording- sound and image

Many prominent performers of traditional fiddle music in Australia are self-taught, or have learnt traditional music informally in sessions. It is hypothesised that when these performers became teachers, personal teaching styles and habits have developed. A selection of teachers was identified to record their transmission processes. The situations recording occurred at were one-on-one tutorials, sessions, lessons featuring notation and formalised workshops at festivals. In recording the transmission process commonalities and individual characteristics were observed. This process provides different data from that collected by other strategies used in this project. It provides insightful information and represents one way that triangulated data collection can be demonstrated to be comprehensive in the

provision of diverse forms of data. Specifically in the case of filming the transmission of fiddle music, aspects of the physicality of teaching and learning can be observed. Relationships between teaching and learning can be identified.

Recording equipment includes digital video and camera for image, **mini disc** sound recording, CD hard drive recording and **Mp3** recording. Data has been stored on a hard drive.

Questionnaire and interview

Questionnaire and interview are data collection methods used extensively in research of an ethnographic nature. Questions were developed from the initial research problem. These questions specifically examined the pedagogical characteristics of the transmission process. Appropriate teachers and performers were identified by their participation in traditional fiddle music performances and educative settings. These players and teachers were invited to participate. Each of these participants was asked to complete a questionnaire (see Appendix F for a copy of the questionnaire). Several participants were selected for follow-up interviews (for a list of interview questions see Appendix G). The interviews occurred both in person and via email correspondence. Several participants were interviewed a number of times (for a full list of interviewees see Appendix B). Tuckman discusses what questionnaires and interviews measure:

Questionnaires and interviews are used by researchers to convert into data the information directly given by a person (or subject). By providing access to what is 'inside a person's head', these approaches make it possible to measure what a person knows (knowledge and information), what a person likes and dislikes (values and preferences), and what a person thinks (attitudes and beliefs). Questionnaires and interviews can also be used to discover what experiences have taken place (biography) and what is occurring at the present (Tuckman 1999 p 196 -197).

Interviews were both structured and non-directive. This was an important facet of the study, as many of the settings where the pedagogical process occurs and the nature of the research was aided by an unforced approach to gathering data. Cohen and Manion discuss the non-directive interview.

The principal features of it are the minimal direction or control exhibited by the interviewer and the freedom of the respondent has to express her (/his) subjective feelings as fully and spontaneously as she (/he) chooses or is able (Cohen & Manion 2000 p 273).

Follow up interviews allowed participants opportunities to expand or demarcate points of view. As the researcher is known to many participants there are some advantages. Participants are able to speak freely and discourse can occur during social or informal gatherings.

The Questionnaire questions are included as Appendix F. The questionnaire was sent electronically to participants. The questionnaire had more than thirty participants. Participants were asked to respond to questions and were given space to respond in detail to any issues raised. From these results suitable participants were selected for further investigation.

Observation

Transmission occurs by listening and watching. In observing the master player or teacher this study identifies techniques used in the transmission process. Observations of fiddle players, teachers and learners of fiddle music, as a data collection method is important to this study for several reasons. Often fiddle players mimic other players as a way of learning. In this process many of the subtle considerations of fiddle playing are transmitted. These considerations can be subtle, such as hand position or posture. Other considerations are vital to the understanding of fiddling, most notably the use of the bow.

There are considerable benefits to the use of observation in this study. Transmission customarily occurs informally, this is difficult to replicate in

formal data gathering processes. Cohen and Manion discuss the benefits of observation:

The purpose of observation is to probe deeply and to analyse intensively the multifarious phenomena that constitute the life cycle of the unit with a view to establishing generalizations (sic) about the wider population to which that unit belongs (Cohen & Manion 2000 p 106-107).

Observation also allows for objectivity from the researcher. As previously stated the researcher is known to many of the participants. In observing participants there is less bias from the communication process. This is a valid and important reason for using observation for data gathering in this study. Mason and Bramble discuss the issue of objectivity in relation to observation. "Objectivity is essential in scientific research because it is necessary that others be able to understand and replicate a finding before it is considered dependable" (Mason and Bramble 1978 p 252). Often participants are awkward discussing how they learnt to play music. By using observation as a method for collecting research inferences about attitudes and behaviors are negated. Observation is useful to this study as it provided opportunities of descriptive research by not presuming theories before they were presented by participants.

The researcher is able to observe lessons and sessions without causing much disruption. This is crucial to not affecting the teaching and learning practices that are occurring. By having credibility as a participant the researcher was able to question and discuss in an unrestrained manner.

Procedures and data analysis

The research design was strategically premeditated with projected codes. Interview questions were structured so that the likely codes would appear. Research was analysed for commonalities. These were coded and similarities in teaching and learning practices were identified according to principles

described in Burns (2000). Anticipated responses were found in all areas, which can be credited to the researcher's participation in fiddle playing.

Emerging codes presented quite rapidly in the study. These emerging patterns were associated with use of technologies, pedagogical backgrounds and learning strategies. These codes formed the basis for chapter six Analysis and Conclusions.

Ethical considerations

The 'Human Research Ethics Committee' of the University of Sydney granted approval for this thesis on 13th December 2004, reference number 12-2004/1/7939 (see Appendix H). The authorised personnel listed are: Dr P Dunbar-Hall and Ms Jane Brownlee. There were a number of considerations to ensure ethical propriety. To ensure validity in results subjects were studied over a period of time using multiple methods of data collection. As stated, the researcher is personally known to many of the participants, and is a highly active traditional musician; there are ethical considerations to consider in controlling bias and validation. Using multiple research methods and reflexivity diminishes the problems associated with bias.

The primary researcher as a performer of traditional fiddle music is known to many of the subjects, and is a member of the community of traditional fiddle players in Australia. She performs frequently at festivals, concerts and regularly attends sessions. She has toured nationally and internationally as a fiddle soloist. She has previously held the National Library of Australia National Folk Festival Fellowship (2003 - 2004). She teaches traditional fiddle music, and has lead master-classes at all major festivals of traditional music in Australia. Previously she has recorded and published materials, demonstrating her depth in the field of traditional Australian fiddle music. This close association with the community being studied resulted in both positive and negative attributes.

In a constructive way the researcher's association with the subjects studied allowed for privilege in access with the researcher being included in sessions

and conversations, and privy to the inner sanctum of fiddle players. Understanding of the context of both teaching and learning benefited the researcher by familiarity with language, customs and beliefs. As a known performer of fiddle music the researcher was granted access to fiddle players with national and international profiles. Due to the relationships the researcher has with many of the subjects, generous amounts of time and access to personal information was provided.

The researcher's familiarity with the community being studied also resulted in some negative issues. It is difficult to be objective in writing an academic study on this topic. Objectivity and detachment was often difficult when interviews and case study occurred in the context of festivals and sessions. Maintaining neutrality in recording the beliefs and behaviours of subjects was necessary.

To counteract the problem arising from this familiarity ethics approval for this study insists on anonymity for people interviewed. To address this situation, throughout the thesis people who were interviewed are referred to in alphabetical code, known only to the authorised personnel.

Conclusion

This study utilised various methodologies to ensure triangulation of data. Subjects were studied over a period of five years, with the primary researcher participating in the performance, dissemination and publication for a period of fifteen years. Ethical considerations concerning confidentiality were central to data collection, analysis and publication. Confidentiality also ensures that the focus of the study is on the teaching and learning and not concerned with the 'personalities' of fiddle music. The findings presented in this research demonstrate that thorough attention to data collection was conducted. Anonymity was preserved so that participants could speak freely and to maintain the focus of the study. This study is principally concerned with pedagogical issues, and the primary researcher considered that the inclusion of participant identity would detract from the core focus.

Chapter Four

Teaching

Introduction

This chapter examines the teaching of traditional fiddle music in Australia. In doing so the teaching methodologies used in the transmission of traditional music are investigated and classified. The methods of teaching traditional fiddle music are explored from informal to structured pedagogies. Since the arrival of the fiddle to Australia in the early 19th century, the ways in which traditional fiddle music has been taught and disseminated has involved both traditional and modern methodologies and technologies, and a mixture of these. To the untrained observer, traditional fiddle music appears to be transmitted in an unstructured and ubiquitous way. However there have been and continue to be highly structured methods of transmission and pedagogy. The separation of teaching and learning into discrete chapters allows this thesis to identify the peculiarities of both. This chapter examines contexts, traditions, innovations and technologies utilised in fiddle pedagogy. The following chapter isolates and analyses how learning occurs and influences that affect learning.

In Australia, the transmission of traditional music often occurs in geographic isolation or within a community situation. In case studies conducted for this thesis, proximity to teachers or other musicians directly impacts on repertoire and playing styles. Over the last fifty years the processes involved in transmission of fiddle music have in instances evolved into a comprehensive pedagogy. The teaching of traditional fiddle music has undergone rapid change, while maintaining established methodologies. From the 1990s, opportunities for formal fiddle lessons, workshops, and master-classes have evolved. Specialist teachers of specific fiddle styles have expanded the playing of the fiddle into a specialised and stylised craft. Emphasis on the teaching of traditional fiddle has brought attention to the ways in which fiddle traditions are taught. Since 2002 fiddle workshops at the National Folk

Festival (ACT), and the Celtic Summer School Tasmania have filled places to capacity and had waiting lists for places.

Accordingly, this chapter is presented under the following headings:

- historical perspectives
- transmission through imitation
- lineage
- festival influence
- structured pedagogy
- technology.

Historical perspectives

Fiddle music in Australia has a relatively short history. From early colonisation the repertoire of traditional music has its roots in Celtic origins. There are clear indications that traditional music in Australia evolved quickly as immigration of people and cultures increased. This evolution of musical repertoire from various European cultures is implicit in the field recordings of John Meredith, Rob Willis, Norman O'Connor, Chris Sullivan, Bill Scott, Dave De Hugard and other 'collectors' (all of these collections are housed in the National Library of Australia). Each of these collectors gathered recordings from geographic regions that are identified with ethnicity. Between 1950 and 1985 Meredith collected material that is clearly identifiable in terms of ethnicity. German Australian tunes were collected on field trips to South Australia, Italian tunes from Western Queensland, Scottish tunes from the Northern Rivers region of NSW and Irish tunes from Western NSW. From this mosaic of musical cultures the influence of many tune types, playing styles and repertoires melded into a synthesis that is commonly thought of as Australian traditional folk music (Covell 1967; Edwards 1964; Ellis 1990; Fahey 2003; Gregory 1984; Meredith & Anderson 1985, Meredith, Brown & Covell 1987; Stubington 1999; Tate 1988; Willis 2003). Considering the short history of fiddle music it can be conjectured that two distinct timeframes can be applied. These are the nineteenth and the twentieth century.

In nineteenth century Australia in a number of senses traditional music was the merging of ethnic music cultures as Covell (1967) discusses. Early colonists learnt music in the home and music was family orientated. Dancing and playing music together was two of the foundations of entertainment during the 19th century (Meredith, Brown & Covell 1987; Ellis & Andrews 1979). Repertoire was from multiple sources, including popular tunes, traditional musics, and original tunes. As Ellis (1990) discusses in 'Collectors Choice Vol I', Australian musicians gathered tunes from anywhere they heard them. This opinion is also supported by Allen (1998). For example, Richard Magoffin suggests there is evidence to suggest that the tune of 'Waltzing Matilda' was taken from 19th century brass band music, performed at a horse race meeting shortly before the song was thought to be composed (RM interview 2004). This is one of many documented theories of the origin of Waltzing Matilda.

Traditional musicians rarely performed in the context of concerts. Many musicians learnt repertoire by joining in with other musicians playing for social dances. Both Meredith, Brown & Covell (1987) and Willis (2003) discuss the close association of music with social dancing. Thus the type of traditional fiddle music in Australia reflects a connection with dance. The dance types are typically European and include:

- The Lancers – a four couple, five figured dance performed in a square set quadrille formation. Metre: 2/4, 2/4, 6/8, 2/4, 2/4 with a grand chain (males weave one way around the set, females weave the alternate way taking each opposing person by opposite hand); 4/4 metre as a dance coda. Tempos are at a walking pace. Created in 1815 in Ireland and believed to have been introduced to Australia in the 1820s.
- The Caledonians – a four couple five figured dance, danced in a square set quadrille formation. The metre alternates between 6/8 and 2/4. It exists in Scottish and Australian traditions, but with distinct characteristics.

- The Quadrille or First Set – a four couple five figure dance. The metre of each figure is: 2/4, 2/4, 6/8, 2/4, 6/8. This is the generic form however there are multiple local variants. At times performed as a walking dance.
- Square figured dances such as: Alberts Quadrille, Fitzroys and Santoyo's which are similar to the Caledonians and Lancers sets, however each with individual features.
- Parisiennes, a four couple dance, however, only two couples dance at any time- the remaining couples remain in a square formation but dance on the diagonal on the second rotation of the dance.
- Waltzes – a single couple dance, introduced early in the twentieth century and highly popularised by foreign soldiers during the First World War. Multiple variants include: Swing Waltz, St Bernard's Waltz, Jazz Waltz and Slow Waltz. Andrews (see Ellis 1974) dates the introduction of the Waltz in Sydney around 1815.
- Scottisches – a slow common time tune, most commonly used for a barn dance. Typically popular tunes of the day were played, including Sousa Marches. A popular source of these tunes was produced by Alberts (the Australian publishing company) who published all of the fashionable dance tunes.
- Polkas – the customary Eastern European Polka (not the faster modern Irish style) with a very distinctive rhythmical feature of short-short-long. Colloquially known as the three hop polka,
- Jigs – usually danced in square formation and the occasional slip jigs in 9/8 metre.
- Stepdances – frequently dance by a soloist, sporadically danced on the four corners of a door or across broom handles, solo dances would perform at intervals at social dances predominantly by males.
- Varsovienna – a ¾ metre dance for couples.
- Mazurka – a ¾ metre dance, including a hop.
- Gallop – a couples' dance in 2/4 metre without the polka hop but with more of a slide. Music included popular tunes and later in the twentieth century included popular 6/8 tunes e.g. Winster Gallop.

- The Grand March – the traditional start to the dance. This dance is a processional parade that developed from the old European form of the Polonaise. Usually led off by the guest of honour. A single couple march the length of the hall followed by each couple at the dance. Each consecutive couple return to the point of origin via opposite sides of the hall. On the return march each couple merge to become two couples with a row of four people, with each consecutive group of four returning on opposite sides of the hall. On the subsequent march four couples would unite to form a line of eight people. These couples march the length of the hall staying in a line formation. At the completion of the lines forming, each group of eight moves to a neighbouring space and forms into a square set formation ready to dance one of the many square sets – usually starting with a five figured dance (email correspondence DDS 2005 Appendix B).

Some traditional music in nineteenth century Australia reflected a pastoral nature and songs and tunes collected from this time communicate the isolation experienced in rural life as Edwards (1964) noted. Edwards' collection clearly demonstrates bush and rural cultures through song and poetry. As part of research conducted for the National Library of Australia Fellowship held by the researcher of this thesis (2004), it was noted that stories about dances are numerous in the Oral History collections. Tune playing and in particular fiddle playing was an important component of the working of all dance bands. Music played regularly in the home for entertainment was a common practice (Meredith, Brown & Covell 1987; Covell 1967; Anderson 1955). Learning to play the fiddle in the nineteenth century was essentially not unlike it still is today. Lessons from visiting teachers, lessons from classical teachers, joining in with dance bands and learning one tune at a time, were all ways in which fiddle tunes were taught and learnt. Historically the teaching of traditional fiddle tunes in Australia did not focus on teaching style but instead repertoire. An important characteristic of the teaching of traditional fiddle music has been the introduction of popular music into the fiddle music repertoire. This has occurred through the

broadsheets of popular dance music and popular 'new' traditional music from Europe.

From archival research conducted as part of a Fellowship with The National Library of Australia (2004), it is evident that the circulation of traditional music in Australia from early colonisation until post Second World War was typical of transmission conventions associated with European traditional music. By that is meant the transmission of tunes in local regions, communities and families. Post 1940 there is a generation that appears not to have continued the transmission process. This is evident in the early field recordings of Australian fiddlers who were seasoned but who did not teach the tunes and traditions to family members or community members. Many of the fiddle players recorded in the early field recordings from the 1950s, of Meredith, O'Connor, Scott, and Sullivan did not have a family member or successor to pass tunes on to. The expanding growth in technology after the Second World War greatly affected the way entertainment was obtained. It was due to the decline in numbers of traditional musicians that the collection of music, songs, poems and stories became important. From the collection movement in Australia there are clear links to international revival and festival movements. This is clearly apparent in American folk music history, as the first North American National Folk Festival (1934), appeared at a similar time to the pivotal work by noted American folk music collector Alan Lomax. As a result of the revivalist movement of the 1950-1960s, the numbers of traditional musicians and specifically fiddle players multiplied rapidly.

In the twentieth century there were influences both local and global that shaped the repertoire and playing styles of traditional musicians. These include:

- the revivalist movement
- access to travel - musicians visiting to and from internationally and nationally
- economic freedom

- access to technology
- festivals dating from the 1950s
- traditional music performed in pubs and concert venues
- the revival of social dance through the 'Bush Dance' movement.

These influences meant that traditional musicians could appear as professionals and be remunerated financially. It also resulted in an industry of traditional music, and has affected the ways fiddle music is taught. The transmission of traditional music has increasingly moved from family or community contexts to a more formal structure.

Australia, like other Westernised cultures, underwent a folk revivalist movement which began in the 1950s as was previously discussed in chapter one and two (Fahey 2003; Meredith, Brown & Covell 1987; Stubington 1999). From that time there was a greater appreciation of the wealth of repertoire that existed in traditional music, and by association fiddle music. As a direct result of this revival, the folk festival phenomenon developed, and the recognition and encouragement of a more structured fiddle pedagogy that was used previously can also be traced. It can be proposed that from early colonisation, when fiddles were introduced to Australia, transmission processes and pedagogies were in existence. It appeared that country dances and gatherings of musicians to play popular tunes of the day, or the swapping of tunes with transitory musicians was the custom (Meredith, Brown & Covell 1987) and formed the basis of teaching.

Tune and dance transmission has occurred with regularity at The Marshall Mount Old Time Dance. This dance commenced in 1953 in a rural area south of Wollongong (NSW) at a place called Marshall Mount. The town of Marshall Mount consisted of a community hall and a one-room school. Both the school and hall remain, however only the hall is still in use. The community was and still is rural. The band that plays for the dances is called 'The Marshall Mount Merry Makers'. It consisted of over twenty musicians in the 1950s however the current line-up has three members. Whether there were twenty musicians

or three the same principle for managing the music applied with the tunes being led by the principle accordion player. Each of the subsequent musicians learnt to play the repertoire either performing with the band or listening while participating in the dancing. Many of the musicians were also experienced dancers and had learnt to dance as children. At the fiftieth anniversary of the dance in 2003 the band still played the same repertoire as was performed in 1953. Several new tunes and dances had been introduced during the fifty years, but basically continuity of repertoire and playing styles could be observed and heard. Many of the original tunes as played by Arthur Bowley were collected and transcribed by David De Santi.

In the second half of the twentieth century, folk clubs and organisations participated in traditional music pedagogy. Slow sessions for beginners were introduced at folk clubs. These gave participants the possibility to hear the complexities of tunes. **'Floor-spots' or 'walk-ins'** gave opportunities for developing artists to develop their act and confidence in front of small and supportive audiences. These sessions and floor-spots created opportunities for amateur and developing traditional musicians. Folk clubs also gave the impression of a pseudo-community, where a common repertoire could be taught and learnt together. Registers or records of teachers of traditional music became common. Folk clubs provided a directory of people who could assist with teaching, instruments and where to access music. Folk clubs also provided a place for social dancing to occur.

In the later part of the twentieth century the Internet and World Wide Web influenced the ways traditional fiddle music is taught. Notations, including **'ABC'** which is a type of basic notation that gives pitch by letter name, and standard notation are readily available and shared widely by traditional musicians. Information, notation and recordings are easily accessed and transmitted. ABC can be quite sophisticated using general punctuation marks to indicate ornamentation, rhythm, dynamic expression and bowing.

The popularisation of fiddle music in Australia is reflective of a search for identity and history. As Australia becomes increasingly urbanised, fiddle

players have turned to rural traditions for repertoire and conventions. This was discussed in Woody Guthrie's biography, "the more urban we become, the more we have to worship a rural past" (Cray 2004 p 396).

One of the findings of this research is the assiduous attitude to mastery amongst fiddle players. To non-traditional musicians, the genre can appear flippant and unskilled. Like the dedication found in classically trained musicians, traditional fiddle players often have intense periods of learning with master players. These periods are frequently followed by long periods of private practise. In an interview with flamboyant fiddler MH he recounted a discussion about AB, who is considered an exceptional Irish fiddle player. AB began lessons in classical violin method. After switching to traditional Irish music, AB would 'practise' or play eight hours a day, learning tune after tune straight from recordings (interview MH 2006).

Transmission through imitation

The teaching of traditional music has strong links to aural tradition. In many music cultures one of the primary methods of transmission is imitation (Nettl 1965 & 1998; Rice 1994, 1996 & 2004; Rosenberg 1993 & 1996; Shehan Campbell 1995, 1996 & 1998). Imitation occurs in both physical technique and aural facility. For fiddle playing, often fingering patterns and bowing intricacies can only be ascertained by watching, learning and imitating. Imitation is perhaps the oldest method of teaching and the most commonly noted traditional pedagogy. Traditional pedagogy is analysed by Smith, C.:

Even in the 21st century...the traditional pedagogical practises are remarkably and demonstrably effective...Traditional pedagogy is, in fact, far more effective for this music than are more complex, literate or supposedly sophisticated practises drawn from western art music models (Smith, C. 2005 p 70).

Imitation takes place on levels and will be discussed as: aural replication, physical technique and sessions. Imitation is the key to learning all traditional musics. As a teaching strategy aural replication through imitation is the most

significant tool in traditional fiddle music pedagogy. It is almost impossible to replicate the styles of traditional fiddle music through conventional notation. Occasions where notation is likely to be interpreted stylistically is in the hands of highly skilled players. Unlike Art music where large amounts of information can be imparted on a score, in traditional fiddle music there are limited written conventions to illustrate bowing, ornamentation and tone control.

Subjects of this study discuss aural replication relating to technique and style. There were commonalities in the way imitation is used as a teaching tool.

These include:

- You can only teach the tunes by getting people to listen to lots of tunes. (BB 2006; CD 2006; FG 2006; BM 2006)
- The teaching of traditional tunes relies on the student aurally modelling. (MO 2004; JT 2006; MH 2005; AC 2005; BB 2006)
- Asking students to watch how something is played, at various speeds is one of the most effective teaching tools. (D 2004; GR 2005; KB 2005; RM 2005; CD 2006; JT 2006; MM 2006; IR 2006)
- Traditional fiddle music is only successful if the performer has an understanding of style. This can only be gained through aural replication. (D 2004; GR 2005; KB 2005; RM 2005; CD 2006; JT 2006; MM 2006; IR 2006)

In a written interview, Irish fiddle exponent AB discussed several ways he uses imitation as a teaching tool:

I use imitation but only after the student has already become familiar with the tune through listening. Ideally, I record the tune for them, both slowly in a 'bare bones' style and as it would be played normally, at the previous lesson, which gives the tune time to sink in before grappling with the fiddle. I've been struck by how much more readily people are able to learn new tunes when we're able to do it that way. In a one off situation, I try and achieve the same result by playing the tune

repeatedly and then (horror of horrors!) getting people to sing it before attempting to play it – it can be hard work convincing people to sing, but they generally find the result is worth the suffering!
(email correspondence AB 2006 Appendix B).

While traditional fiddle music is essentially melodic, much of the effect is created by the addition of ornamentation. Ornamentation is used as a decoration of the melody in all fiddle styles. Most decoration is added in an improvised way, which is the sign of a highly skilled player. There is a basic group of ornamentation used in Irish music which has permeated into most other fiddle styles. Cranitch gives a detailed analysis of how to use ornamentation and where and when to use it. He discusses the importance of using ornamentation to decorate rather than detract from the tune. In his tune-tutor 'The Irish Fiddle Book' Cranitch discussed ornamentation as:

One of the hall-marks of the better traditional musician is the ability to decorate a melody spontaneously and with ease, creating music which is exciting and inventive, but yet very much in the traditional idiom. For this, a wide knowledge of the tradition itself is necessary, which is acquired primarily by listening. Records are excellent sources of music. In addition, listen to musicians in your locality, and learn from them as much as possible of what is, after all, your own music (Cranitch 1988 p 107).

In Irish traditional fiddle technique ornamentation includes rolls, cuts, turns, accented passing notes and triplets. Cuts are similar to mordent rolls. Unlike the mordent where the home note is followed by either a higher or lower note as decoration, Irish fiddle cuts use a note a third higher in pitch. It is not intended as a note and the decoration is added in an improvised way. However there are parameters to its use, which can only be gauged from aural imitation (see figures 1-5).

Fiddle Ornamentation

Figure 1



Figure 1: The standard mordent roll: This may be played slowly or more frequently very quickly. In many styles of fiddling this decoration is used, as it is a very effective way to break up two notes the same. In some styles the finger is placed so that the pitch of the upper auxiliary note is heard. More commonly the upper note is played by the upper finger flicking the string very quickly to stop the string. In this way the two repeated notes have been 'cut up'. This embellishment is very similar to the example given as a typical Irish 'cut' figure 4.

Figure 2



Figure 2. The turn or roll. In most styles of traditional fiddle music this is referred to as a roll; however classical players refer to it as a turn. The roll is possibly the most widely used decoration and is also a measure of a fiddle player's skill, as it takes great dexterity to use the roll effectively. The roll uses two auxiliary notes one above and one below. All notes are played in the same bow stroke and usually as quickly as possible. In figure 5 the roll is also combined with an Irish cut so that the upper note is a third higher than the home note. The effect is not to hear the upper and lower notes but to break up a longer main note. It blurs the melody momentarily. Different fiddle styles and players will have faster or slower versions of this ornament.

Figure 3



Figure 3: The bowed triplet. Predominately used by North Irish and Scottish styles, it is also increasingly used in other regions and fiddle styles. This ornament has a much harder sound, which is also associated with Northern

styles. The effect is not to play three different notes but to dig the bow into the string and blur the pitch. The effect is rhythmical and harsh. It breaks the monotony of long or repeated notes. Players use a combination of weight on the index finger of the bow or a flick of the forearm to get the triplet effect.

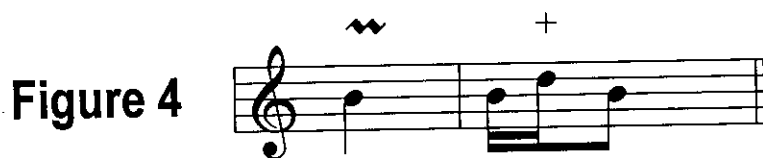


Figure 4: The Irish cut. Similar to the upper mordent previously discussed in figure 1. The cut is a much quicker effect than the mordent and fiddle players manage this by altering their finger shape. The third finger is flicked onto the string very quickly and usually much flatter than if it were going to be placed. The pad of the finger rather than the tip of the finger taps or grabs the string. This ornament is easily notated but the major issue to consider when playing the ornament is how much weight is in the finger. It is a difficult and precise technique of stopping the string from sounding without actually producing the pitch of the played finger.



Figure 5: The Irish roll with a cut. Again this is an embellishment with much complexity. The fingers must move very quickly to get through the roll but be light enough to stop the string vibrating marginally for the cut. The effect is to completely blur the roll, which gives an effect similar to a ornament performed on the pipes.

Another decoration that is common in most fiddle musics is a glissando or portamento. This involves a slide to the note. More refined players achieve this effect by placing the finger on the string and rolling it into position. This creates the slightest of bend in pitch. In bluegrass the slides tend to be more blatant and may involve a glissando of more than a tone. Quite often bluegrass players will slide in intervals of a fifth, catching the string below the

melody. A common slide used by Australian fiddle players is sliding the fourth finger into position to play a note which is doubled by the string above. It gives a coarse sound but emphasises the top note. This is most frequently used with the open E string and using the fourth finger on the A string, with a slide into the note. In the newer Scottish style slides are considered too crude and would be used extremely sparingly. Instead Scottish players use more vibrato and other techniques that imply a more classical approach to playing.

A common technique of doubling the tune down one octave is used in many fiddle styles. Sometimes it is referred to as 'playing the bass', this technique creates depth and texture in the music. Usually it is only attempted by experienced and skilled players; it demonstrates a player's command of the tune. As fiddle music is memorised by muscle memory as well as aurally this technique requires thinking about the tune on different strings and with different fingering. Playing tunes down the octave is usually a sign of highly skilled ornamentation; it demonstrates mastery and autonomy over the tune. Frequently when the tune is played down the octave it is on the second repetition of the tune. The tune is then repeated several times more in the higher register. This provides the music with energy and enthusiasm and is quite effectively used at the end of sets.

Fiddle music is learnt through exposure to the minutiae of stylistic detail. This exposure occurs aurally over extended periods of time. Many players will imitate tunes and sets from teachers or master players. The most telling sign of exposure to a masterful player is how much ornamentation has been imitated. This includes the style of ornamentation, the frequency, the placement, the consistency, the speed and the ability to be inventive. Ornamentation identifies not only where players are from but which player they have modelled themselves on.

The imitation of physical technique is clearly evident at all sessions. Repertoire is learnt through watching finger patterns, and style is learnt through imitating bowing and ornamentation. Two of the subjects interviewed

for this study (SL 2002-2005 and TG 2002-2005) discussed the ways that physical imitation was used in the teaching process as:

- my teacher would demonstrate the tune and I watched and listened to learn the notes
 - at concerts and sessions I would watch the player to learn how to play the tune, what type of bowing they used
 - by watching the bowing, the emphasised notes of a tune and the space left in the tune, I was taught how to shape the tune
 - in many of the initial sessions I attended I watched without playing
 - at master-classes teachers would demonstrate sections of tunes at various speeds so that we could physically imitate what they were doing
- (SL 2002-2005 and TG 2002-2005).

Rarely discussed in formal teaching processes it is implied that students will imitate the physical practices of expert players and teachers. This can be problematic when imitating a player who has physical limitations. Imitation is always stressed as an aural consideration. A renowned fiddle player interviewed for this study discussed imitation from an aural perspective. His violin teacher wanted the start of the bar to be crisp with emphasis placed on the downbeat. He was uncomfortable with the bowing direction but learnt to imitate the sound with the reverse bowing. As his teacher had limited eyesight he managed to 'trick' her into thinking he was bowing correctly. As a result when he transferred to traditional music he continued bowing contrary to the convention. Since that time fiddle players worldwide have been imitating his reversed bowing to try to emulate his sound (interview KB 2007). BB (2006) referred to the combination of technology and physical imitation, and the impact this had on her learning:

I have hours of videos of fiddle players and other traditional musicians. I regularly swap footage with other players via the Internet. Recently I have been using **YouTube** to share and watch traditional musicians. I

repeat the clip and play along until I have mastered the tune. Watching a player like Siobhan Peoples (daughter of the famous Irish fiddle player Tommy Peoples originally from Co Donegal and residing in Ennis Co Claire in Ireland) who has nerve damage in her left hand can be daunting, because her style is almost impossible to replicate. She has use of the index and middle finger, and limited use of the ring finger. She basically uses only two fingers on the left hand. However imitating the way she rolls and ornaments the tune has been the best way for me to learn the Claire style of playing (interview BB 2006).

The formality of the imitation process is difficult to ascertain, until participants are active members of a traditional music community. Structured methods of transmission are clearly evident to highly active participants in the most informal settings. To the inexperienced participant or observer, there appears to be little structure or leadership in sessions and informal gatherings of tune players. The assumption that sessions are a democratic experience is a common mistake made by new participants. There are several factors that create structure to the learning experiences of sessions.

A session can comprise any number of people, but will most usually be led by one or two players. These players will be melodic players, and for the purposes of this research fiddle players were observed as the primary focus. Other players will defer to the lead players throughout the session. The more respected players will lead tunes and each of the leading players usually leads a full set of tunes. There are usually key changes between tunes, and this pattern is used commonly in set dances. Set dances often have four to six rotations of a thirty-two bar tune to complete a dance. Tune and key changes create contrast.

Novices to sessions will launch into tunes that they know. This behaviour is tolerated but not encouraged, as it is the apprenticeship relationship to teaching and learning that underlies the nature of a session. The use of notation is impossible because tunes are rarely repeated in the same sequence. Habitually a set of tunes begins with a common tune that most of

the players know. Subsequent tunes rarely follow an ordered pattern, and in sessions where the master players are extending participants, obscure and difficult tunes are often incorporated. This is more for enjoyment at performing rare and complicated tunes. In doing so aural training becomes a standard teaching and learning tool and is developed into a specialised skill. Repertoire is learnt slowly and must be memorised aurally. Players join the performing group only when the tune is known. The session is not a place to improvise or fumble through the tune. The leaders frown on this behaviour and inexperienced players would be spoken to or subtly guided to listen, only until they have a complete understanding of the tune structure. To the inexperienced player a session can often appear hostile and uncomfortable. The process of imitation in sessions is clearly one of the most important ways traditional fiddle music is taught. In this way older and masterful players make their technique available to developing players.

Imitation has been an essential strategy for transmission in the findings of this research. Aural imitation appears to be the key ingredient in the teaching and learning of traditional fiddle styles. Many of the respondents learnt to play a fiddle style in complete isolation from a family member or mentor. Instead, lineage was accrued from imitation of recordings. From the early 1950s tapes of traditional fiddlers have been passed around like formal teaching manuals. The overwhelming majority of respondents had learnt their fiddle technique and knowledge of repertoire from listening to recordings and watching visiting players in sessions.

An important facet of how players approach imitation is considering when to stop imitating others and continue developing as a player with a personal connection to the music. Cranitch discusses this issue;

When learning at first, it is often helpful to copy the playing of someone whose music is readily available, either locally or on tape or record. This should not be continued longer than is necessary. Slavish imitation of another's playing clearly diminishes the scope for musical creativity and self-expression, ultimately leading to a standardisation of

playing styles. An essential feature of the music is thereby lost (Cranitch 1988 p 120).

Lineage

Historically, family members and local community frameworks for traditional music have taught younger or developing players in a thorough way, providing a variety of learning experiences. Through intergenerational learning, the concept of musical lineage can be traced. The concept of musical lineage is important to all genres of music, but is particularly so in traditional music. It is linked to the idea of authenticity, in performance style and knowledge of repertoire. The concept of linearity and hierarchy in traditional music has long been recognised (Nettl 1965; Cooke 1986; Goertzen 1997; McCulloch 1977; Rice 1994; McCann 1995 & 2001). The term 'enculturation' as used by Green (2001), can be used to describe how lineage is important in the teaching of traditional fiddle music. Enculturation in traditional fiddle music occurs through listening to music from family and community connections. Subjects of this study who learnt fiddle tunes in association with the family discuss not actually learning tunes but just knowing them. Several fiddlers recalled playing in sessions where they had no idea what the name of a tune might be, and had no recollection of ever learning it but seemed to know it. "It's almost as if you just have the tunes in your head" (interview MM 2006). Most of the Australian born fiddlers interviewed for this thesis did not have a family member who played the fiddle but instead had learnt the repertoire from hearing tunes played on other instruments from a very young age. BB (2006) was one Australian born fiddle player who did grow up with traditional music in the house. She discussed learning tunes under the table while her father, a uilleann piper and fiddle player would have regular sessions in the family home.

I never wanted to play traditional music when I was a kid because it was something my parents did and it just wasn't cool. My earliest memories at home are sessions every night. As a child I thought that many of the musicians who played at our house lived there because they were there every night of the week. I later came to realise these players were amazing and had thousands of tunes. All kinds of travelling musicians

would come and stay for weeks at a time. We were living in Newtown NSW and it was the hub for traditional music in Sydney. When I was eighteen I decided to learn the fiddle properly. I had eight lessons with the best fiddle player I could find in Sydney. He didn't teach me to play anything but taught me all of the principles. He stressed the importance of session etiquette and that I must watch and listen. After some time of struggling with the fiddle on my own I got the hang of how to play. It was then I realised that I already knew hundreds of tunes because I had learnt them as a child falling asleep every night to the sound of the session in the kitchen (interview BB 2006).

Many prominent international fiddle players have a family link to a music tradition. Just as in other genres of music like Art music, the connection to the authentic origins of a music tradition is seen as being a vital link in legitimacy. In Australia authenticity in learning traditional fiddle music is gained through exposure to visiting international fiddle players who bring the 'legitimate' fiddle traditions from the initial origins. Only four fiddle players interviewed for this research had a family hierarchy that provided direct lineage to traditional fiddle music, while many others had family connections to music and traditional musicians. In interviews for this thesis each fiddle player discussed associations with master fiddle players in a particular style. Thus in their own teaching practise the propagation of lineage is taken into consideration.

Renowned international fiddle players have a long history of teaching when on tour as a way to source income. This association with visiting teachers creates links with geographical and cultural origins of the music itself. Smith wrote extensively about the ways Irish traditional fiddle music is dispersed in the United States of America. He discussed the history of fiddle transmission within the Irish traditional music community and detailed how lineage is important to the transmission process.

The historical model for learning to play was through direct contact with an older mentor: a relative, neighbour or travelling teacher. This was a relationship of mutual exchange, in which the student received

instruction, repertoire and encouragement, while the teacher received deference (Smith, C. 2005 p 72).

Frequently fiddle players develop their craft outside the domain of family genealogy. In these instances there is commonly a strong commitment to traditional music within a local community. Like other genres of music it is regular daily and weekly lessons where repertoire and style are cultivated. It is the saturation of music as part of a culture that imparts the transmission of specific styles of fiddle traditions. This daily and weekly ritual has been a result of historical community based and family orientated entertainment and engagement. In the last half century this community-based program of transmission has been greatly affected by technology. In Australia the isolation of communities geographically create fewer opportunities for the regular performance and sharing of culture. This isolation coupled with other factors of the technological age has greatly affected the ancestry associated with traditional fiddle music learning and performance. Traditional fiddle music has always been taught, but rarely has this been considered a formal music education. In family homes over many years tunes have been 'passed' from one generation to the next. This passing has been through the persistence of elder family members. It demonstrates and continues the belief systems of a family and community.

This study found that lineage was important to the transmission process of traditional fiddle music in several ways. The belief that Australian fiddle players have acquired repertoire and style through family lineage was not entirely supported by results of this study. While there is a sense of lineage, it is generally encountered outside the confines of the family. Rather the acquisition of repertoire and style overwhelmingly has been learnt via recordings, and exposure to other musicians in the local and global traditional music community. Lineage is important to the subjects of this study as it reflects the style of fiddle music performed. Lineage is taken from recordings, schools of thought, cultural identity, and association with traditional musicians who may play instruments other than the fiddle and association with a sub-culture usually encountered through sessions, festivals and folk clubs.

The group of fiddle players examined for this study had commonalities in the way they had been taught or learnt to play fiddle music. These are:

- some form of classical or formal violin training
- attendance at workshops and master-classes
- concentrated attendance at festivals
- participation in sessions, jams, dances or social gatherings where music occurs
- use of personal recording devices, eg: mini-disc recorders, Mp3 recorders, cassette recorders and video recorders
- use of technology to acquire repertoire
- extensive use of recorded material to learn repertoire
- ability to read music
- contact with other fiddle players
- family members who play or are interested in traditional music
- little or no contact with teachers or formal fiddle lessons
- time spent abroad learning traditional music within a cultural context.
(interviews: SL 2002; LM 2002; MH 2004; NK 2006; CT 2006; MM 2006; FM 2006; IR 2006; BB 2006).

The ways in which lineage is formed has evolved instinctively. Teachers and mentors have replaced the family authority. This has resulted in a saturation of tune material from sources outside community parameters. This is viewed in both a positive and a negative light. Positively, there is seen as growth in the number of participants playing traditional fiddle music. Detrimentially, the local vernacular of style and repertoire has become generic. This can be seen clearly with the introduction of fiddle camps and workshops with visiting international fiddle players. Smith (2005) discusses the problems associated with the introduction of repertoire from fiddle classes. These problems include: modification of repertoire in local communities due to introduced tunes; a lack of other musicians to play with due to learning in isolation; an amalgamation

of stylistic features which at times results in an undistinguished style and a loss of community relations in the collective sense.

In Margaret River WA fiddle player Louisa Wise and her three daughters perform American Old-timey fiddle music in a unique family band with husband Scott Wise. The girls have played on and off stage with Louisa and Scott from a very early age. The girls have both individuality and commonalities in their playing. Their style is genuinely reflective of Louisa's style and repertoire. The playing style of each girl reflects influences of fiddle workshops and camps they have attended. The three girls play with teenagers in WA, and in doing so they have affected local repertoire and conjunctly they have absorbed stylistic characteristics outside of the family style. Their lineage does not exist only within the family parameters. As there are few teachers of traditional music in this region Louisa has instructed a geographical generation on repertoire and style. This has infiltrated numerous players from WA and other parts of Australia. This extension of lineage has been through combined sessions, workshops, festival participation and general involvement of the local community by Louisa (interview LW 2005). Since 2000 the girls have routinely attended fiddle workshops of visiting prominent players. As a result each has also developed a sense of individual style outside the family lineage.

In 2000, fiddle player AC taught a contemporary tune called Blacktown Jig composed by prominent Sydney fiddle player Ray Schoeffel in workshops and at festivals. AC is most commonly associated with bluegrass. AC discussed the ways that formal teaching had infiltrated the repertoire of fiddle players throughout Australia:

Ray was an extraordinary fiddler who was quite comfortable with several styles of fiddle music. He composed many fiddle tunes in traditional styles. Ray was a generous fiddle player, sharing his tunes and knowledge with young and inexperienced fiddler players. Before his death in 2003 Ray was considered to be a patron of fiddle tradition in Sydney. He commonly invited other fiddle players to 'sit in' with him

when he was performing and freely shared information, tune books and recordings. The tune Blacktown Jig was formerly taught at master-class at the Celtic Summer School in Tasmania and The National Folk Festival Easter School held in the Canberra. Twelve months later on a trip to Fairbridge festival in WA the tune had been dispersed to Western Australia, and was played by young teenage fiddle players all over Australia. In a time period of approximately twelve months, this contemporary tune was established as a standard into the Australian fiddle repertoire. Many of the young fiddle players did not know they were playing a contemporary tune, and information about its Australian composer Ray. As with all enduring music if there is a tuneful melody and something catchy in the tune then the background information is not of great consequence (interview AC 2005).

Many of the fiddle players interviewed for this thesis had family members that play some genre of music. EG, a respected fiddle player from Melbourne plays various styles of fiddle music, including klezmer, Irish and Scottish. He discussed how early learning experiences from his grandmother were relevant to the ways he learns traditional tunes.

My grandmother was a classical violin teacher from Europe who came from a school of violin pedagogy. Her attitude to this was appropriate I reckon also to fiddling. Firstly get an idea of the whole tune, first playing it slowly if needed. Then isolate problems and work on and around them, make up exercises whatever, but keep playing the whole tune to get a feel for the story (email correspondence EG 2006 Appendix B).

EG is typical of many fiddle players in Australia. With a variety of family and community ethnicity, many fiddle players investigate multiple fiddle styles. In this way 'jam' sessions in Australia often reflect a multi-cultured background.

As a child, I learnt some Scottish fiddle from neighbors, later I learnt Irish music via Comhaltas and Melbourne sessions, then later I learnt Klezmer by traveling overseas. More recently I have been learning Arabic and

Greek fiddle music from recordings and musicians in Melbourne (email correspondence EG 2006 Appendix B).

Festival influence

In Australia the influence of folk festivals in the transmission process has been significant. The elevation of festivals as organised places where music, dance, poetry and customs are presented, shared and taught has grown out of the revivalist movement of the 1950s.

The transformation of the ways traditional music is transmitted through participation in folk festivals has been monumental to the burgeoning growth of traditional musicians and in particular fiddle players. There are several reasons for this. The fiddle is viewed as a less dominating instrument and is an instrument that developing players are comfortable taking into sessions. The level of exposure in a session can be wide ranging. In the past forty years there has been a massive increase in the numbers of people teaching and learning classical and Suzuki methods (see Suzuki 1969) of violin. Many of these violinists started their training as children and as adults have turned to traditional music as an outlet to keep performing music. Festivals have provided places and learning opportunities for these adults to regain their playing facility in a social and satisfying way, as was discussed in Bartmann (2001). Festivals have imported International fiddle identities, creating momentum and links with international fiddle communities. Out of the increased participation in fiddling at festivals there has been an increase in summer school, master-class, workshops and other learning opportunities throughout the year. It is relatively easy to gain access to a fiddle due to increasing numbers of factory made instruments.

Festivals foster teaching opportunities by providing workshops, master-classes and directed sessions. Master-classes at the National Folk Festival held at Canberra ACT, occur for three days prior to the commencement of the festival each year. In 2006 the master-classes were linked with the Australian National University as part of the Canberra School of Music (Australian National University) international music program. Students at these master-

classes were able to include their participation in the Easter school program as part of their formal academic studies, accumulating units in their degree courses. Participants of the National Folk Festival master class program performed as part of the festival. At folk festivals in Australia master-classes with visiting international artists are popular with participants and audience.

A type of forum known as a '**round-robin**' usually consists of selection of fiddle players attending the festival. The fiddle players are assembled and are able to disseminate repertoire and also information about style and linearity at festivals. In round-robins usually fiddlers have the opportunity to perform a tune or set of tunes and talk about how it was learnt and what the characteristics of the music are. The audience participates by asking questions and discussing issues associated with fiddle playing. In this way a cross-section of information can be gathered quickly. Information disseminated includes amplification of fiddles, authenticity of tunes, characteristics of style, and information regarding original compositions.

Another teaching tool at festivals is the session. Sessions can be directed by a particular cultural style and ability. Sessions for developing players are often labelled as 'slow' sessions. In these sessions tunes are slowed down and repeated a great number of times. Woodford Folk Festival has scheduled sessions for Australian, Irish, and other cultural styles of fiddling. Nightly sessions are impromptu with the Irish session continuing long into the night. At the National Folk Festival in Canberra, a communal session bar plays host to hundreds of musicians over the course of the festival. Each night the session continues until daybreak with every possible style of traditional music being performed. Musicians in these sessions will tend to gravitate to a chosen style and each night the group of players generally return to a similar location. At all festivals secret sessions occur where inclusion is by invitation only. This is seen as a sign of notoriety and skill. These sessions tend to be fast and deliberate. Repertoire usually reflects the most challenging in the genre. Non-performers, or developing performers can attend the secret sessions, however there is a very strict and unspoken protocol about not interrupting the players.

Festivals foster community links (Elschek 2001; Ronstrom 2001). In a sense festivals facilitate the grouping together of like-minded people. Each year in Australia hundreds of thousands of people attend folk festivals. Festivals such as Woodford Folk Festival and The National Folk Festival may have more than fifty thousand people in attendance. Each festival is slightly different with emphasis on the individual characteristics that make it unique. All festivals add to the transmission of fiddle music in individual ways.

Festivals in Australia have paralleled world trends in traditional music festivals. There has been an increase in number and size. There is a business in the festival circuit. Some festivals have broadened the music content to include popular music. Most of the festivals feature 'world music', the glamorous title given to international folk music. Most folk or world music festivals in Australia have links to Celtic music, reflecting the colonial history of Australia.

The following table was included in the '30 years on' Port Fairy Folk Festival 1977-2006 publication Evans (2006) (page 83). It gives perspective to the evolution of folk festivals in Australia and references these with important international folk festivals. While this list is not exhaustive, it does feature important festivals in the framework of developing folk festivals as part of the Australian traditional music culture. Festivals in Australia vary greatly in size and scope.

One of the earliest festivals to start was the Nariel Creek Folk Festival, which is in the snowy mountain region of Victoria. Held over the Boxing Day to New Years Day week, it is one of the smallest festivals in terms of planning, but has a highly active participant level. The festival occurs around the river where most participants camp, which creates a sense of community. Every night along the river different camping areas will have musicians, singers, poets and story tellers entertaining. There is a local hall where dances occur nightly. The band plays basically the same repertoire as the original lineup. The band each night will consist of any players that turn up, but are led by the

family members of the original band. They are extremely sharing with the tunes and are welcoming to all musicians.

Table 1: List of international folk festivals and Australian folk festivals
The column marked A denotes the festivals attended by the primary researcher.

FESTIVAL	A	DATELINE
National Folk Festival (USA)		1934 - continues
Sidmouth Folk Festival (UK)	X	1950 - continues
Cambridge Folk Festival (UK)	X	1960 - continues
Nariel Creek Folk Festival	X	mid 1960s - continues
National Folk Festival	X	1967 - continues
Calgary Folk Festival (Canada)		1980 – continues
Top Half Folk Festival	X	1971 – continues
Newcastle Folk Festival	X	Early 1970s
Longford Folk Festival		1976 – early 1980s
Chiltern Folk Festival		1974 – 1978
Maldon Folk Festival	X	1974 – continues
Numerella Folk Festival	X	1975 – continues
Port Fairy Folk Festival	X	1977 – continues
Geelong Folk Festival		1978 – 1982
Albury Folk Festival		1978 – 1985
Illawarra Folk Festival (Jamberoo/Bulli)	X	1985 – continues
Maleny Folk Festival (now Woodford)	X	1985 -1995
Woodford Folk Festival	X	1996 – continues
National Celtic Folk Festival	X	1985 – continues
Australian Bush Music Festival	X	1987 – 1996
Australian Folk Festival Kiama	X	1996 – 2003
Apollo Bay Music Festival		1993 – continues
Queenscliff Music Festival		1997 – continues
East Coast Blues & Roots		1990 – continues
Meredith Music Festival	X	1991 – continues
Falls Festival		1993 – continues

Woodford Folk Festival also occurs over the same period as the Nariel Creek festival. It is a much larger festival and brings into play a new element of folk festivals in Australia. That is passivity. Passive festivals tend to be the larger festivals, where participation is sought mainly through audience interest. Woodford caters to a large audience, with a strong focus on the youth and child program. In the past few years Woodford's musical focus has shifted from solely folk music to incorporate all styles of music.

Festivals feature pedagogical experiences in a variety of contexts. Formal lessons in a one-on-one experience with visiting international and prominent national fiddle players are organised. The National Folk Festival has a three day master-class, with other festivals putting an emphasis on learning through tune learning and instrument learning workshops. Many of the smaller festivals have higher participation rates at workshops than at concerts, with larger festivals like Port Fairy Folk Festival moving further from a participant based festival to a performance based one. At the 2007 Port Fairy Folk Festival there were fifteen thousand tickets sold. Fiddle workshops were held in Irish traditional fiddle music with three different teachers, western swing and bluegrass. At each of the workshops there were more than one hundred participants. However, at Port Fairy Folk Festival there is no communal place for sessions other than the performers' green room or in private locations. Sessions occur in the town away from the festival, however the festival programmer does not schedule these sessions. Most of the festivals feature informal sessions, with many festivals scheduling formal sessions. The result of scheduling formal sessions is that there is a guarantee of a profiled player leading the session. This facilitates structure and a teaching and learning environment.

Of all the experiences at a folk festival it is the session that has the widest impact on students or participants. Sessions are customarily located at the most social point of the festival most commonly in the vicinity of a bar or source of alcohol. They are a meeting place where a sense of equality and sharing is encouraged. Sessions occur with a strict unspoken etiquette.

Teaching occurs in such a stealthy way that it is usually only observed by dedicated stakeholders. By this is meant that the act of teaching requires no explanation or conversation. Teachers will lead tunes and watch the students carefully to monitor tempo, if the students have learnt the tune then the teacher or senior player will introduce another tune relatively quickly. When the tune is not learnt by all participants, it is often repeated many more times than the regular two rotations. Teachers and players may instruct verbally but usually this is a discreet comment about form or key for accompanying performers.

At the National Folk Festival the session bar becomes a notable institution of teaching and learning. The teaching is mentor based with appearance in the sessions of leading exponents of traditional music in Australia. These include visiting international fiddlers performing at the festival. Often international players can be surrounded by large gatherings of players trying to learn repertoire.

Structured pedagogy

There has always been a level of formal education within traditional fiddle music (Bergethon & Boardman 1963; Bresler 1992; Dunbar-Hall 2000). An individual lesson with family members or visiting master has been a regular occurrence. In Australia there has been growth in private tuition of fiddle, however not on the same scale as is evident from the European, Canadian and American fiddle traditions. Partly this is because in each of these cultures there is a greater emphasis on competition. This has driven the need to perfect the playing style with a teacher or mentor.

In Europe many of the music traditions have not had exposure or influence from alternative traditions. The very nature of Australian multiculturalism has meant that there has never been one specific style of traditional fiddle music that has dominated. There are clearly distinguishable types of traditional music. These have also contributed to a hybrid style of playing that is uniquely Australian. This has created division in the organisation of formal traditional pedagogy.

Discussing the approaches to formally teaching ornamentation AB responded with:

My starting point as regards ornamentation is that if I am helping someone to play not just Irish tunes, but Irish music, it's essential to address ornamentation. How I go about teaching it varies with each student, depending primarily on the extent of their previous exposure to the music. For someone who has had very little exposure, the bare bones of the tune is the best start, with discussion of the techniques and art of ornamenting the tunes best introduced early but also gently – I know from my own experience as a newcomer to the music how overwhelming that aspect of playing can seem. As far as the notation goes, as with the tunes I don't tend to use it, but I've seen pretty good approximations written out in Breathnach's *Ceol Rince na hEireann* collection – on occasion I've borrowed these if a particular student needs them. It can be handy to demonstrate how ornaments fit into a set of tunes in a strict rhythmic sense (email correspondence AB 2006 Appendix B).

Issues such as technical inadequacies, tuning and tempo replication create difficulties for traditional fiddlers trying to access repertoire. The inability to visualise how master players achieve sound, style and effect is especially problematic for fiddle players. Visualising the fingering for intricate ornamentation or bowing inflections is fundamental to reproduction.

In Australia there does not exist a uniform method of formal instruction. In other countries such as Ireland, learning the traditional music of the country is a mandatory part of education syllabus. Australia has not had a recognised repertoire or a method of instruction. Visiting fiddler Mary Mcevilley discussed her early formal learning experiences and how these spilt over into her teaching practices. Mary is a respected fiddle player originally from Co Mayo in Ireland; she is currently residing in Sydney where she works as a kindergarten teacher. Mary leads tunes in several sessions around Sydney,

and is commonly regarded as an authority on Irish tunes due to her considerable knowledge of repertoire, highly defined style and ability to use variation in a sophisticated fashion. In Ireland learning traditional Irish music on the tin whistle in primary school is mandatory. These tunes were taught in groups as part of the regular syllabus of the cohort. At age twelve Mary was given a fiddle and commenced formal lessons on the fiddle.

My Dad took us up to Galway and my brother and I got two Chinese fiddles. We started learning with Paddy Ryan (a prominent fiddler and teacher in Ireland) and would go to lessons every week. At the lesson all of the students of the same level would line up, and Paddy would hear each student play the tune from last week one at a time working his way through the line. While you were playing the tune from last week, he would write two new tunes into your book for next week. Usually one reel and one jig per week. He notated tunes in a type of ABC notation. He used some slurring marks to indicate bowings, and rolls and cuts were indicated with red pen. Each student would record Paddy playing the new tune at the end of the class on a little hand held tape recorder. I generally didn't listen to the recording as I would fairly much get the tune in my head from his playing and then mostly practise from the notation. My brother and I would play tunes together and occasionally with our Dad who plays accordion. In this way we learnt the style and little nuances because we always played stylistically as a family. I learnt this way for five years. At that time I started attending the summer schools where I was greatly influenced by players like Martin Hayes. Martin introduced the concept of changing keys and moving the tunes around. It opened my mind to the way variation could be incorporated into traditional tunes (interview MM 2006).

Mary's early experience of traditional music had been through a formal approach in both general music education and private music teaching. Although music was played in the home and their location was isolated, it was the formal teaching experiences that shaped her playing. Mary was given a concertina at twenty one years of age, which she plays with expertise. This is

one characteristic commonly found in traditional musicians that they master learning to play the music rather than mastering an instrument. Mary discussed how she used her early structured learning experiences and incorporated these into her teaching practice:

I lived in Boston for three years. Irish music was thriving with lots of sessions. At one time you could play in a session every day of the week. Tommy Peoples (a popular fiddle player originally from Co. Donegal and then Co. Clare, with numerous recordings to his credit) had moved to Boston and as a result the sessions were flying. At that time I had loads of private students, because the Irish culture was so popular. When starting a new student off, I normally would teach nursery rhymes or other popular songs that they might know. Then I would move onto polkas, followed by slides. After a while students would gravitate to jigs and reels as these are the most common session tunes and the ones they would want to play. In a private lesson I would normally teach phrase by phrase with the student imitating the phrase until they had mastered it. Normally students would record the lesson. I always gave students the music in standard notation, as I thought it important to be able to read music as well. I would try to organise sessions for the students regularly (interview MM 2006).

From research undertaken for this thesis there are significant differences in the exposure to teaching based on age. These groups can be most easily identified by three age groupings. People between 30 and 35 years of age are in Group 1. People in Group 2 are under 35 years of age. The third group is over 35 years of age. Only three fiddlers over the age of 55 were closely observed for this study.

In the 35 to 55 age bracket most players had been introduced to the fiddle after an extended study of classical violin tuition. This group lacked the older mentors of traditional fiddle and in many senses were self-taught. This group were young students during the start of the revival movement. They were introduced to fiddle music through festivals and pubs. They gather repertoire

from recordings of international fiddle players. They visited abroad to further investigate fiddle playing and gather more repertoire.

In the group less than 35 years of age there are obvious changes to the teaching of traditional fiddle music. The majority of these players attended formal workshops and schools from childhood. Many of these players learnt formally with a teacher. In some cases these teachers were the self-taught fiddle players aged from 35 to 55. Many of the under 35 years of age group had had experience with classical and Suzuki violin teaching, in parallel with lessons in traditional fiddle music.

An example of how formal lessons have influenced the ways Australian fiddler players learn can be seen in the case study of DF (DF 2006). DF is a 21-year-old fiddler living in Sydney NSW. He plays several instruments in traditional style but specialises in Irish fiddle style. As a child he attended folk festivals with his family because his mother is a dedicated dancer. He commenced formal fiddle lessons as a ten year old. His fiddle training was with respected Irish fiddle player Dave O'Neil. Dave O'Neil learnt classical violin at the Canberra School of Music before developing as a traditional fiddle music player. After his formal classical training Dave learnt traditional Irish fiddle from Bob McInnes. Bob plays a variety of fiddle styles but is most commonly associated with Scottish fiddle music. Bob took up the fiddle as an adult and taught himself to play after watching his son learn violin through the Suzuki method. All of these players have limitations in terms of reading skills but highly developed aural skills. At 21 years of age DF is the new breed of fiddle player in Australia, who was formally taught not only how to play but also how to learn traditional music from a young age.

Technology

Technology is reflected in many forms in the way Australians teach fiddle music. Many of the technologies used are particular to the age bracket. Older fiddle teachers tend to use recordings, as the most common form of technology. Younger fiddle teachers use recordings, notation, tune books, video, DVD, Minidisc, MP3, MP4, and the Internet. Other uses of technology

include foot pedals for tuning, equalisation, reverb, looping accompaniment, octave pedals, and computers for numerous reasons. One use of technology encountered for this research was to use the Internet to convert old recordings from LP to digital format and at the same time correct pitch to standard pitch conventions (eg A=440hz). Another was a 'slow down; software. This provides teachers with a way to maintain pitch but slow the tempo so that students can play with the recording. In 2009 in a session in London fiddle players were downloading applications such as a tuner, recorders and a metronome from Apple for their iphones.

Recordings have made the largest impact on the way traditional music is taught in Australia. Through the use of recordings the geographical issues once associated with regional and rural isolation are not the hindrance to traditional fiddlers that they once were. Recordings have been utilised throughout the twentieth century greatly as a form of pedagogy. Fiddlers interviewed for this research showed similarities in the way recordings are used in teaching. Recording sessions and concerts to learn repertoire is a technique that has been common since the 1950s. Often it is difficult locating new repertoire, especially for younger fiddle players seeking modern tunes. Recordings are useful to locate fiddle music for students. Recording tunes for students in lessons for feedback and also as a source for the tune is a common practise. Using image – as in video recordings - in conjunction with sound recordings has increasingly become a popular teaching tool.

Even though recordings have been the most influential form of technology in the transmission of traditional fiddle music, they are not a substitute for authentic music experiences. Berliner discusses how the relationship of jazz musicians to recordings, “Despite the value of recordings as an important source of musical vocabulary they are not equivalent to live performances” (Berliner 1994 p 103). AB also discussed the use of recordings as a teaching and learning aid in several ways:

I can never emphasise enough the centrality of listening in learning to play traditional music on the fiddle. In addition to teaching tunes by ear,

I spend time in lessons listening with students to recordings of different fiddle players, to expose them to a wide range of different approaches and to encourage an appreciation of subtle differences of technique and approach. I also use recording devices such as tape recorders or mini-discs to assist students in recalling the tunes after a lesson – I reckon this especially essential if the lesson, such as a workshop, is a one-off (email correspondence AB 2006 Appendix B).

Tune books have increasingly opened up new sources of repertoire and traditional styles. Tune books are available in both the cultural and sub-cultural styles of fiddle music. This has meant that fiddle players have developed wide ranging repertoires. Even with the isolation in rural Australia fiddle players are able to share and learn notation.

Notation is often considered a hindrance as well as a benefit to traditional fiddle players. The extensive availability of notation has opened pathways of teaching and learning. There are obstacles associated with teaching and learning from the 'dots'. In using notation as the primary source for teaching students acquire repertoire at rapid rates without gaining the inherent understanding and embodiment of style associated with learning in an aural context. Generally responses from research participants agreed that notation was only useful for recalling tunes. Students who had learnt repertoire strictly from notation tended to play without any stylistic interpretation. AB discussed never using notation as a teaching tool, only as a reference point or to give an example of bowing. In his own development as a traditional Irish fiddler he referred to notation thus:

My initial attempts to play Irish traditional music were book oriented. I had a copy of the ubiquitous *Begged, Borrowed and Stolen*, and though it gave me an initial route into the tunes, the best (thankfully early) advice I got was to throw it away! (email correspondence AB 2006 Appendix B).

In Western music, reliance on written sheet music gives players a visual sense of ownership. In the genre of traditional music the lack of written notation as a primary source can make it seem that there is not a depth in repertoire. This research has indicated the opposite to be so. In all interviewees there is a cross-pollination of repertoire. Most have a repertoire of thousands of tunes. In many cases tunes will sound very similar to untrained ears; however it is the subtle differences that demonstrate the virtuosity amongst traditional fiddlers. As stated previously there is an immense amount of traditional music in notation, especially on the internet. Players interviewed for this study use this notation as a secondary source, often discarding the notation after learning the music.

As Edwards and Usher discuss, there are both positive and negative outcomes to the “disorientation and dislocation” (Edwards & Usher 2000 p 1) associated with globalisation and pedagogy. Global effects on music have been investigated in detail (Schramm 1990; Nercessian 2002; Waxer 2002; Russell 2004).

Some negative effects of the technological age include:

- fragmented sense of time and a loss of the so-called duration experience, that depth phenomenon we associate with reverie
- reduced attention span a general impatience with sustained enquiry
- shattered faith in institutions and in the explanatory shape that formerly gave shape to subjective experience
- a divorce from the past, from a vital sense of history as a cumulative or organic process
- an absence of any strong vision of personal or collective forms.

The positive attributes of technology as a tool for transmission are numerous. The introduction of the Internet has opened up learning through recordings, notation and information about fiddle music. Traditional music is freely available. Links with international musicians' touring schedules, repertoire and

information about their style are easily accessed. Emailing notation on a global level means that music is disseminated instantly. As technology rapidly develops, traditional musicians reinvent ways to utilise it to their advantage. Alongside notation advances in sound and video on the internet mean that downloading visual and audio files is immediate. Emailing sound clips to friends, students, colleagues and other musicians for teaching and learning is immediate and easy. The internet provides a fast effective tool to communicate with other players, teachers, and other interested participants. This ease of communication allows information about tunes, including historical, analytical and context to be shared, discussed and deliberated.

Conclusion

Traditional fiddle is taught in a number of ways. In Australia there are influences from multiple fiddle cultures and so methods of instruction vary greatly. In research for this study there appear to be significant differences in teaching practices based on style of playing. Scottish fiddle music tended to have close links to methodologies used for teaching classical violin. Notation is important in the teaching process of Scottish fiddle music. All of the other genres of fiddle music examined for this thesis use notation in the teaching process in a minimal way. Notation is basically used as a memory aid. In the teaching of Irish traditional music there is an important emphasis on the regular instruction. This may be through regular lessons in a formal sense or regular attendance at sessions. The key to the teaching element in the teaching of Irish traditional fiddle music is the regularity of instruction. In the teaching of Irish traditional fiddle music often the teacher acts as a facilitator or mentor. Mentors may in fact be learning tunes with students or participants; however the mentor/teacher provides masterful advice regarding style, bowing and nuance.

Festivals, master-classes and workshops are viewed as the most structured environments of teaching. As these events are not held on a weekly basis there is a contradiction in the importance they provide as places of learning. Increasingly in Australia festivals provide tiered levels of teaching, to cater for differentiation. Teachers who regularly teach at festivals have developed

teaching strategies based on principles of traditional instruction. For example the breaking of tunes into smaller components, slowing of tunes, removing ornamentation until the skeleton of the tune has been mastered and focusing on the ornamentation in isolation.

Teachers interviewed for this study all utilise technology to assist with instruction. Examples of this include: using email to send information, notation and sound files; recording music for students to use as source material; using notation; videoing lessons to provide feedback; videoing profiled players to use as a reference; using the Internet for communication, debate and research; providing networks for teachers and learners; using software and hardware to slow tunes down and using recordings for repertoire, style and nuance.

Commonalities in teaching practices include a highly organised approach in all levels from formal to semi-formal to informal. Many teachers have developed highly systematic approaches to fiddle music pedagogy. Teachers utilise a variety of teaching strategies, technologies and modes of delivery. There appears to be little dialogue between the teachers interviewed for this research, with each teacher approaching the delivery of fiddle pedagogy in varied ways. However, many teachers presented their pedagogical choices in highly organised ways and have developed syllabi for the teaching of traditional fiddle.

Chapter Five

Learning

Introduction

Sydney NSW, fiddle player Ivan Roberts discussed the entire process of learning traditional Irish fiddle music. His early learning experiences were both a help and a hindrance. He discussed the ownership of learning, the listening and recording processes and the exchange of knowledge from other traditional Irish music players:

I mostly taught myself, from listening to tapes and CDs, listening to live sessions and recordings I had made of live sessions, learning tunes from sheet music, and from taking the advice of people who knew more than me about how traditional Irish music should be played on the fiddle. I attended a workshop on Irish fiddle in the first year I started playing, which gave me a rough idea of how to perform basic ornamentation such as rolls, cuts and bowed triplets. Subsequently I was able to learn more about these and other techniques mostly through listening to live and recorded music.

I first knew I wanted to play Irish music above any other kind of music when I listened to a session in Sydney in 2001, though at that stage I had already been keen on it for a while and was actively listening to several recordings. Having played classical violin until my teens I found that I had to unlearn much of what I had learned in terms of technique in order to progress playing Irish music. Though I think my earlier technical training was useful in that at the outset I had a good grasp of intonation, bowing and timing; learning how to play with an appropriate rhythm, with appropriate phrasing, and figuring out the various possible ornaments took a lot of effort and many false starts. In terms of ornamentation, I learned the most by listening to many different (live and professionally produced) fiddle recordings and imitating the players on those recordings. In terms of phrasing and rhythm, which are

inextricably connected in Irish music and far from simple to learn, I have learned much from recordings, but also received excellent and invaluable advice from experienced players (and not necessarily fiddlers) on several occasions. Coming to grips with phrasing and rhythm has probably been the most difficult aspect for me, and I have only made progress through copious amounts of individual practice as well as playing regularly in sessions (email correspondence IR 2006).

His comments are used to introduce this chapter as they express many facets of learning. The previous chapter examined the aspects of teaching in the transmission of traditional fiddle music in Australia. Teaching and learning are complementary activities, and there are correlations between them. Each contains unique characteristics and is therefore addressed separately in this study. This chapter investigates the characteristics of learning that occur in traditional fiddle music in Australia as a means of focusing on fiddlers as students.

Learning can be defined as: "the gaining of knowledge or understanding of or skill in by study, instruction or experience" (Webster Comprehensive Dictionary 1986 p 1286). Learning is a distinct experience, where participants develop skills and acquire knowledge autonomously. In traditional fiddle music these skills manifest independently. In this study, learning can be observed in a number of facets of fiddle playing. Developing physical technique, and more singularly right hand and left hand technique, of fiddle playing is one of the most important features of learning to play. Development of physical techniques allows players to play stylistically and fluently. The stylistic understanding within a particular traditional fiddle style is considered to be the most difficult aspect, and along with a broad knowledge of repertoire is seen as the distinguishing factor in masterful fiddlers.

Memorisation of repertoire is a significant skill in all traditional fiddle music. Many players observed and analysed for this study have a repertoire that includes thousands of tunes. Several fiddlers have tunes from various cultural and stylistic origins. Generally fiddlers view the memorisation of a large

repertoire as a sign of mastery. In this study possession of a vast repertoire has several layers of meaning. Firstly there is the ability to join in sessions with a broad knowledge of tunes. The second level signifies a higher degree of mastery. It is the ability to lead-off tunes, which is to introduce each tune and lead players through a set of tunes. Players need to be able to change tunes efficiently and fluently and to maintain a quality of tune playing across a broad spectrum of repertoire.

Knowledge and application of etiquette, applies on several levels in traditional fiddle music. There is etiquette associated with sessions, style, performing, providing music for social dancing and recording other players. Understanding of structures and manipulation of conceptual information is often a skill that is encoded into fiddle players through vast amounts of listening. The knowledge and application of musical theory is a skill that is viewed as being useful however many fiddlers use these skills regularly without consideration for theoretical conventions. In this study application of etiquette was observed through examining the interplay of fiddlers at sessions and festivals, and in learning experiences.

Learning traditional fiddle music in Australia has similarities to the learning of many genres and styles of music. Similarly to jazz and popular music (as discussed by Berliner 1994 and Green 2001), there is a series of learning practices that are idiosyncratic to traditional fiddle music. Consequently this chapter has been organised in the following way:

- types of learners
- self-directed learning
- learning by listening, copying, imitation
- exchange of knowledge and skills
- technology
- creating networks
- memorisation frameworks.

Types of learners

In traditional fiddle music there are discrete levels of learning. The first is an innate absorption of the music. This occurs through an intensive listening process. Learning at this stage occurs through immersion. The second level of learning occurs through the development of musical information into performance skill. This level of learning involves a series of stages. These include regular practice, participation in sessions, recording tunes, accumulation of notation, transcribing tunes, attending performances and festivals and becoming part of the community of traditional music. Among the more elite fiddlers there exists a third level of learning. It bears similarities to the attitude of elite classical and jazz musicians, and that is a meticulous focus on a specific traditional fiddle style. It manifests itself through complete absorption in the tunes from a specific style of fiddling. In this study it was observed that these players most commonly specialised in Irish or Scottish fiddle music, although a number of subjects from other fiddle genres also display this concentrated approach. In this study it was observed that many of these elite fiddlers play solely sessions, and seldom appear in concert performances.

As a result of this study it became evident that there are two observable groups of fiddlers. These two groups have similar learning practices, although prior experiences with notation and formal instruction significantly affect the ways in which the two groups learn. The learning history and patterns are affected by the purpose of playing traditional fiddle music. The first group of fiddlers I refer to as the 'profiled' fiddle players and the second as 'conventional' fiddle players. The profiled group is made up of either, professional players, semi-professional players or with a recognisable profile within folk music or traditional music communities. During research conducted for this study, it was observed that the majority of these players had formal classical training. This appears to be a specific characteristic to Australia fiddlers, as many of the international players observed and interviewed for this study did not have classical training. All but three of the interviewees had studied classically. One of these had changed from classical guitar to

bluegrass guitar and mandolin, and finally had arrived at the study of bluegrass fiddle.

The profiled fiddle players, while having notoriety, generally did not have the largest repertoire. The profiled fiddlers do not play in regular sessions, because they are touring, performing at gigs or because many of these players do not specialise in specific styles of fiddle playing. They generally repeat repertoire often, and usually learn tunes in a syntax for performing, which inhibits their freedom to change tunes fluently in general sessions. In several cases, fiddle players expressed the view that their playing was developing and improving as they were learning constantly to improve their improvisation technique. This is a contentious viewpoint as conventional fiddlers felt this type of fiddling offered very little to traditional music, and in fact in most cases detracted from the tradition of fiddling by glamorising fusion of styles over tradition. Fiddlers from the profiled group generally played many styles or genres of tunes, although not always successfully in terms of authenticity of style.

In the profiled group of fiddlers there were exceptions to the knowledge of repertoire and purpose for playing; however these fiddlers do not rely on fiddling as a profession, and have developed a profile in Australia because of their high levels of mastery. The repertoire of these particular fiddlers was the largest of all subjects studied, and also the most specialised. These fiddlers also display characteristics that are more typical of what I refer to as the 'conventional' group of fiddlers.

The conventional fiddle players generally perform mainly for social enjoyment. They do not undertake learning the fiddle as a vehicle for public performance. A number of fiddle players interviewed in this group had learnt without formal or classical training, or limited training. Conventional fiddlers were much less inclined to teach anyone else as they had little experience with teachers and had no preconceived teaching process in place. Conventional fiddlers usually focus on one style of fiddling, and in doing so are completely engaged in the acquisition of style, inflection, lilt and repertoire. These fiddlers usually would

only attend very specific sessions where the repertoire is completely focused on one style. Outside players introducing new repertoire at sessions occasionally play solo. Regular players do not randomly accept new players or outside tunes. Conventional fiddlers appear less likely to accept newcomers until they have proven a level of mastery. This was observed particularly evident in sessions where some profiled fiddle players were prohibited from joining the inner circle of players. These fiddlers were more likely to attend weekly sessions or gatherings, and the majority had strong social links with other traditional players, playing music at regular social functions. Conventional fiddlers use technology generally more so than the profiled players. This was particularly evident in sessions, where private recordings are expected. Many of these players have a catalogue of session recordings, with one player having over twenty years of session recordings. Technology is used as an integral part of the learning process. Conventional fiddlers are more likely to attend master-classes and workshops with visiting international players and to attend classes internationally. The more elite or accomplished fiddlers in this group did not see a huge benefit in master-classes as their level of expertise is usually much higher than the general level these classes are catered for. These elite players saw more benefit in attending international classes or festivals. Conventional fiddlers typified the self-directed style of learning, and often offered much stronger viewpoints about fiddling practices, both in terms of playing, teaching and learning.

Some conventional fiddle players view the profiled players in a derogatory sense. Many commented that they did not consider some of the more high profile fiddle players in Australia to be 'traditional' players at all. There was a sense that if you played only for money then you did not understand a fiddle tradition, and if the only time you performed fiddle music was on stage in front of an audience then you did not understand the importance of the community of music making. "I play music for myself. Who wants to go where all of the people already are?" (interview OC 2006). This comment encapsulates the viewpoint that traditional music is more important than what some consider being fashionable.

Many distinguished traditional fiddlers have had limited or no formal training. Some of these fiddlers are actively pursuing the learning of tunes, and at times commented that they 'have no time for teaching as they are too busy learning' (IR 2006; PM 2006; BB 2006; BM 2006). During this study it was frequently observed that the most elite players who play with concentrated virtuosity are generally consumed with the learning process. Examples of this were observed regularly in sessions where elite players with an immense body of knowledge and skill would record and observe other players.

Subjects of this study frequently discussed the learning of fiddle music as more significant than the teaching process. It is in the learning process that fiddlers assimilate to a tradition. The ideals and characteristics of a tradition are intrinsic in the music and it is only through a scholarly approach to learning that these characteristics are learnt. It was observed that while older or more established players mentor younger developing players, there is a clear culture of self-management in terms of learning to play traditional fiddle music.

Conventional fiddle players indicated that the key elements to learning traditional fiddle music are:

- disciplined approach to playing and practising (AB 2006; BB 2006)
- regular attendance at sessions (FG 2005; BM 2006; DF 2006; BB 2006)
- absorption of the music through listening (AC 2004; DO 2004; GW 2004; MO 2004; CS 2004; CD 2006; JT 2006; AB 2006; BM 2006; BB 2006)
- focus on one particular fiddle tradition (BM 2006; BB 2006; AB 2006)
- focus on a particular style within a fiddle tradition, eg. The Northern style of Irish fiddle, Shetland style of Scottish fiddle tradition, Northumbrian style of fiddle tradition from England (RM 2005; BB 2006; AB 2006; BM 2006)

- use of available and advancing technologies (DF 2006; TP 2006; MR 2006; BB 2006; BM 2006)
- attendance at folk festivals (BS 2005; BM 2006; AB 2006; JB 2006)
- limited use of print notation. 'Notation should only be used as a memory aid' (AB 2006; BB 2006; CD 2006)
- dedication in finding mentor players, taking part in discussions, listening to master players (RW 2005; LW 2005; P 2005; NK 2006; MM 2006; FM 2006)
- becoming part of a community of traditional musicians (BC 2005; RH 2005; DDS 2005; BB 2006; DF 2006)
- learning the importance of session etiquette (SL 2004; TG 2004; RH 2005; C 2005; BB 2006)
- dedication to a life-long journey of learning tunes (SL 2004; TG 2004; MH 2005; DDS 2005; CT 2005; AC 2005; BB 2006; BM 2006)
- development of a high degree of aural skill (BM 2006; BB 2006; AB 2006)
- ability to use ornamentation in a sophisticated way. This demonstrates an accomplished level of mastery and differs from the concept of improvising (RM 2005; P 2005; AB 2006; BB 2006; BM 2006)
- understanding of principles of accompaniment for traditional fiddle music (FG 2005; BS 2005; LW 2005; DF 2006; BB 2006; BM 2006)

Self-directed learning

Learning traditional fiddle music is a self-determined activity. There exists a body of literature about fiddlers from various genres that discusses the singularity of concentration involved in learning traditional fiddle music (Burman 1968; Burman-Hall 1975; Mac Aoidh 1980; Johnson 1984; Goertzen 1985; Cooke 1986; Frisch 1987; Cantwell 1992; Quigley 1993; McCann 2001; Brocken 2003). The literature on Irish traditional musicians from the 18th and 19th centuries discusses distinguished players and how each of these developed their craft (Sawyers 2000; Williams & William 2003). In all styles of traditional fiddle music there is a history and culture of self-management. In cases where children have learnt traditional music within the family context

self-management in the learning process is evident in a number of ways. This includes children choosing to play an instrument even if other siblings do not. One or several family members might develop skill level in a virtuosic way, clearly illustrating self-management. This culture of self-management in learning also manifests in children who change instruments, instead choosing to learn instruments outside the family area of expertise.

Transmission processes underwent significant change in the 20th century, yet there exists more than ever a culture of individual development. The number of participants undertaking the learning of traditional fiddle music has grown dramatically, despite geographical complexities that exist in Australia. This increase in numbers can be identified in various ways. There is greater attendance of fiddlers at festivals, workshops and summer schools; greater appreciation and application to specific genres of traditional fiddle music; universities and other institutions of music instruction providing teaching of traditional fiddle music, and a growth in the number of professionals who perform and teach traditional fiddle music.

The self-management of the learning process is a time-honoured method in which traditional musicians have learnt to play. A Sydney (NSW) based traditional player of uilleann pipes noted:

Many people have asked me to teach them how to play, but I never had a teacher and wouldn't know where to start teaching someone. I tell them to start learning because that's the way I did it and that's how everyone does it. If you need a teacher then you don't understand the music at all (Interview OC 2006).

During the revivalist movement in Australia in the 1960s, the learning of traditional music developed predominately as an adult activity. In many ways the learning of traditional music, and specifically what was considered to be Australian traditions was connected with social and political implications of the time (see chapter 2). The literature on adult education (Cross 1926; Bergsten 1946; Darkenwald & Merriam 1982; Stephens 1990; Ryan 1991; Sawchuk

2003; Selwyn, Gorad & Furlong 2006) conveys the varied and intrinsic ways that adults learn. Commonly accepted by these theorists on adult education is that adults learn in different ways from children. Subjects interviewed for this research noted that adults who attempt to start learning the fiddle usually lack the fine physical skills that children possess. In Australia this lack of fine physical skill resulted in rougher playing styles of fiddle playing than in many of the European traditional fiddle music genres. This 'rougher' technique is commonly associated with an Australian style of playing and more commonly associated with 'bush music'.

Festivals and folk clubs have provided constructive and encouraging opportunities for learning for a variety of age groups (Thedens 2001). Many of the places where tunes are shared, learnt and taught are pubs and folk clubs or specific music associations such as the Comhaltas Ceoltori (see Chapter 2). Music sessions commonly occur late at night making it a social and educational activity for adults. During this study it was observed that many of the festival sessions in Australia start late in the evening. In the case of the National Folk Festival in Canberra the sessions can continue for several days, with players coming and going and the core group of players rotating. However the intensity of playing between the hours of midnight and dawn attracts the more virtuosic players. Reasons for this include the younger or inexperienced players leaving for the evening, the consumption of alcohol, and usually these sessions occur after the formal commitments of the festival are completed for the day.

There are problematic issues associated with adult learning of traditional music. These include:

- lack of prior music education
- difficulty with reading printed music
- physical dexterity obstacles, including motor skills and coordination
- lack of aural training, and difficulty with learning in an aural way
- persistence with the learning process

- constraints of available practice and learning time due to work and family commitments.

While it was observed that these constraints might hinder the development of fiddle technique, there are many instances where adult learners have overcome these and evolved into distinguished players. One extraordinary fiddler player examined for this study was PM (2006) from Woonoona NSW. Commonly regarded as one of Australia's finest players he migrated from Co Tyrone in Ireland and only started to learn tradition Irish fiddle in isolation while living in Australia. Completely self taught, PM ordered recordings from Ireland and taught himself repertoire by mimicking players and recordings. As a result he plays in a style more commonly associated with the West Coast of Ireland and displays little stylistic nuances commonly associated with the Tyrone style (normally the styles from the North are much harder with a punchier bowing style, limited use of slurring and ornaments that include the crushed bowed triplets which are played by digging the bow into the string to create a harsh dry sound). PM learnt in a way that reflects virtuosity and a scholarly approach to accruing repertoire. In sessions where he is commonly regarded as a master player he patiently listens to other players and constantly tries to widen his repertoire. Other fiddle players interviewed for this research referred to PM as one of the finest fiddle players in Australia. Yet, he does not appear in concert ever, preferring to sit in the sessions and continue the learning process. In 2005 he started learning the button accordion, and by the National Folk Festival in 2006 had mastered hundreds of tunes.

In companion to the problematic issues, there are some positive aspects to adult learning in traditional fiddle music:

- ability to attend evening music sessions
- ability to locate and purchase instruments, recordings and printed music
- ability to research, and financial capacity with new technologies

- ability to travel at a national and international level
- a lack of formal or classical violin education, which initially create difficulties, but also ensures that learning occurs within a stylistic context
- financial means to attend festivals, workshops, lessons.

From the 1990s trends in the learning of traditional fiddle music shifted. Students were increasingly taught traditional fiddle music in formal and semi-formal ways. This change can be attributed to several factors: festivals, competitions, availability of teachers, increasing availability of recordings, technology and the popularity of traditional music. As a result in the change of transmission processes there has been a widening of the age demographic of fiddlers in Australia and this trend was also observed at festivals in Finland, Denmark, Ireland, America and Scotland by the primary researcher. In Australia there is now a generation of fiddle players that grew up in the 'folk scene' being part of the community of traditional music. Many of these fiddlers have a parent or family members who learnt to play during the revivalist movement, or were involved in a folk club or festival movement. Younger fiddle students have had access to festivals, music camps and various forms of tuition. Importantly, while there has been an increase in formal and semi-formal teaching the focus on the learning and ownership of learning has not transferred from the participant. The learning process of traditional fiddle music is often viewed as being more important than the teaching, and as younger players develop this ethos is conveyed. There is a common opinion among fiddle players that tunes have to be 'earned'. This can only occur when the developing players experience the process fully for themselves. The difference in learning and earning a tune is based on the commitment a player extends to the acquisition process. This is similar in other genres of music, and is analysed in detail by Berliner (1994), Green (2001), and Rice (2004), in the context of learning jazz, popular music and Bulgarian music respectively. The output or effort of the student determines the final functioning outcome. In this way traditional musicians feel they have earned the music when some

level of mastery has been achieved. Berliner discusses the same ritual of earning the music in the context of jazz:

Budding artists take control of their own music education with what must seem to them to be daring assertiveness. Equally impressive is the self-possession that characterizes their behaviour. "When I was learning, you heard people play things that sounded nice and you thought about what you were playing," Art Farmer recalls. "You thought about how you sounded and how you would like to sound, and you went home, and you worked on it. If you couldn't learn by what you heard, well then, it was your own fault." Marsalis is equally adamant. "There is so much information out there for you to get access to, if somebody has to tell you how to get it, you don't deserve it... You don't take anything for granted (Berliner 1994 p 59).

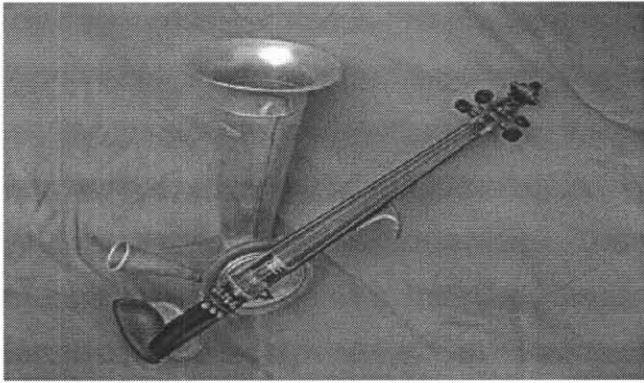
Initially the learning of repertoire occurs very slowly, but after a certain level of mastery is achieved, repertoire is absorbed relatively quickly. An important finding of this study was that more skilful players view the addition of repertoire as an ongoing activity. Many of these players have such heightened aural awareness that they are able to hear a tune played once and often can reproduce it entirely on the second playing.

The availability of traditional music through technology is also a key to the increase in younger players playing traditional fiddle music in Australia. Technology is discussed in detail later in this chapter; however a finding of this study was that technology assists with the self-directed learning of music. Technology plays a small part in the learning process. Many younger players accumulate notation and MIDI files from various sources. However it is only when they start to focus on learning within a context that style and mastery can be achieved (BS 2005; BM 2006; AB 2006; BM 2006).

Many fiddle players who specialise in Australian traditional music have analysed the large collection held in the Oral History section of the National Library of Australia (see Chapters 2 and 4). Players such as AM (2004), a

widely respected authority on Australian traditional music, sought out older players. He has developed a style and repertoire reflective of these players. In particular AM developed a close affinity with Joe Cashmere a fiddler from Booligool in Victoria Australia. AM currently plays on Joe's fiddle and performs his repertoire with stylistic authority. One of the more curious stylistic nuances he continues is placing a pipe in rest position behind the bridge when playing a tune. This creates a type of distortion in the sound, not unlike that of the **stroh** fiddle Recordings from various collections have formed a link with players of the past and have provided a vehicle for current fiddlers to emulate (interview AM 2004).

Photograph 2. The stroh fiddle.



Photograph 3.

Portrait of Joe Cashmere taken by John Meredith 1955.



The learning of style is the most important ingredient in traditional fiddle music. Many learners are not concerned with the rigours or technicalities of the instrument itself, but are solely focused on learning the 'tune', and with that the individual characteristics that make it inherent in a musical tradition. This may be the most obvious difference between musicians that specialise in Art music and those that specialise in traditional music. Classical musicians focus much of their training on the technicalities of how to master the instrument, commonly leaving the learning of the repertoire until a level of technical mastery is achieved. One of the most common ways traditional fiddle players learn is to master one tune at a time. Classical violinists develop training by learning music in a systematic way from least difficult to most difficult. Traditional fiddlers start learning with the most common tunes, as these are normally played regularly at sessions. The focus is to learn a tune at a time and as the ear and skill level develops the acquisition of repertoire gains momentum.

Many of the respondents to this study discussed the importance of learning in terms of accruing style. An old Irish saying about the way some classical musicians approach the playing of traditional music is, 'many notes but not much music'. This refers to the lack of style in the way classical players try to play traditional fiddle music. In traditional music the style and nuance is the most important. Tone, dynamic control and bowing are only factored in if they impact on the stylistic interpretation. Style is the most difficult aspect to learn in Australia, as most players learn outside of the traditional context. Noted Irish player AB argued the importance of focusing on style when learning:

I do try to demonstrate something of different styles of playing within the Irish tradition, but I don't go outside it, in the first instance because I couldn't do any more than a misleading impersonation. I guess my approach to style is fairly hardline – ultimately I think if we are to take traditional music seriously, hopping between styles generally ends up doing none justice. It'd be unrealistic to expect all my students to adhere to the same view, but I find that those who do have a more single-

minded approach to learning Irish music in particular generally seem to progress faster and gain satisfaction from their playing more rapidly (email correspondence AB 2006 B).

Self directed learning is common in many genres of music. Popular genres of music, jazz, folk and traditional musics have an emphasis on the learning process. Berliner (1994) discusses the importance placed on learning in the jazz community. This focus on learning, self-responsibility and knowledge of what and who to learn from, are key ingredients in learning traditional fiddle music in Australia.

The jazz community's traditional educational system places its emphasis on learning rather than on teaching, shifting to students the responsibility for determining what they need to learn, how they will go about learning, and from whom (Berliner 1994 p 51).

Similarly to other genres of music, and in particular jazz and popular music, traditional fiddle musicians rely heavily on recordings for learning style and repertoire. In this way fiddlers are able to select players they prefer and wish to imitate.

Learning by listening, copying, and imitation

Learning by listening, copying and imitation describes the aural and physical modelling that occurs in order for students to learn (Arom 1981; Colwell & Richardson 2002). These methods use aural cognition, visual understanding and aural replication as the means for learning. Cranitch in his 1988 fiddle tutor, which is considered an essential book for Irish music, says:

Remember that all traditional musicians learn and play 'by ear'. The sooner you can do that, the better! This is not as difficult as it seems because, within each tune there are recurring bars and phrases. Generally, each part consists of two four-bar sections which are often similar sometimes identical...Because of this, tunes can be easily memorised, particularly if they are practised in sections of two or four

bars at a time. With experience, this will no longer be necessary, and tunes can be learned very quickly (Cranitch 1988 p 59).

Again this study found in this aspect of fiddle playing there are two types of fiddlers. The first are those who learn aurally, usually within a social context. The second are those who learn outside this context with simulated aides such as notation. Cauthen (1989 p 59) refers to the two types of players as 'noted' and 'gifted', with the gifted players representing the group who learn by ear. In both cases there is a need for fiddlers to take ownership of the learning process. Part of the learning occurs on a level that is associated with acceptance into the inner circle of tune players. Players who learn outside of a context usually lack the style, often referred to as the 'lilt' within their playing. This lilt is one of the most difficult aspects of learning traditional fiddle music. FM a Sydney (NSW) based fiddle player noted:

I had learned classically for a long time. After a while I concentrated on playing traditional music only. In this time I not only learnt repertoire but I also learnt how to play specifically in a west coast Irish style. On returning to some formal classical lessons around eight years later, a teacher commented that it was great that I was keeping my fingers active by playing traditional music. The teacher had no idea of the depth of knowledge or learning that I had undertaken. It was the attitude that all classical players can play notes but no consideration for the intensity or importance of style (interview FM 2006).

Learning by listening is the basis for learning a number of genres of music. In traditional fiddle music there is a critical emphasis placed on the importance of listening. At sessions, if fiddlers do not already know the tune they are obliged to listen and absorb it. It would not be appropriate for fiddlers to just join in. The listening is expected to continue until the intricacies of the tune are in the mind of the player. This process is time consuming, but allows the learning to occur holistically. The tunes are learnt as they are 'meant to be played'. An important component of establishing oneself and being accepted within a community of traditional music is being seen to be learning music through

listening. It is a rite of passage into the community. It is only by being observed listening in a scholarly way that acceptance is earned. The respected players in traditional fiddle music communities have gained recognition for several reasons; ability to play tunes in a masterful way; ability to listen to a tune once and then pick up the tune on the second playing – advanced aural skills; knowledge of the background of tunes, including known recordings, different versions or variations, tune origins and recollections of past performances. This body of information is usually learnt aurally; however advances in technology mean that these stories are often shared via a blog or thread on the Internet.

Subjects of this study discussed the importance of listening, both in terms of accruing repertoire and more importantly of developing an understanding of style. AB described his formal background of learning both classical and jazz, but demonstrated the development of a teaching style that incorporates the important features of his own learning process.

I can never emphasise enough the centrality of listening in learning to play traditional music on the fiddle. In addition to teaching tunes by ear, I spend time in lessons listening with students to recordings of different fiddle players, to expose them to a wide range of different approaches and to encourage an appreciation of subtle differences of technique and approach (email correspondence AB 2006 Appendix B).

Aural cognition is the most significant aid in learning, and its importance is well documented (Pratt 1935; Larsen 1976; Thackray 1984; Karpinski 2000). Children who are part of a traditional music family usually hear traditional music played in the home or at dances. In this way the keys, structures, tempi and singular characteristics are learnt before attempting to play an instrument. The sound that traditional fiddlers make is infused by the listening experiences, as Shehan Campbell (1996) and Green (2001) discuss, the listening process is a form of enculturation.

Adults who take up the fiddle also learn in a similar way, and this may be described as self-directed enculturation. Many adults have had exposure to traditional tunes and style through attending social dances, and from the 1980s onwards the most prolific of these were Australia bush dances. Repertoire for the bush music club dances covers a cross-section of traditional music, usually to suit the origin or style of the dance. The fundamental issue is that the corner stone of learning traditional fiddle music is done through listening.

Commonalities in the listening context as an acquisitive learning method were discussed by subjects in this study. These commonalities include:

- listening in sessions
- listening to commercial recordings
- recording and listening to individual performances
- swapping Mp3 files with other fiddle players online
- listening to information shared at sessions
- listening to archival recordings.

There are issues associated with learning in sessions only and learning by recordings only, discussed in Barz & Cooley (1997). Session tunes are seldom played in the same way twice. There is no set syntax. This makes it difficult to hear the true make-up of a tune. Often ornamentation can blur the shape of a tune. This makes the process of leaning the tune longer, but proves more effective as participants learn variants and an appropriate use of ornamentation. The inflections, bowing and 'lilt' of the tune are learnt in its entirety. In sessions of an accomplished nature tunes are rarely played more than twice. This makes it difficult for less experienced players to 'get onto' a tune. This speed of change makes the aural awareness all the greater. Rice (1996) calls the way Bulgarian musicians learn as the 'non method'. To the untrained observer there is no system. This causes difficulties but also empowers players.

There are difficulties related with learning by listening solely to recordings. This is especially evident with older recordings in terms of tuning. Frequently older recordings are much flatter in pitch than the standard A=440 Hz used in most traditional fiddle music in Australia. Fiddlers have circumnavigated this issue in a number of ways. De-tuning the fiddle is the most common. Using software from the Internet to alter the pitch of recordings is also now a common practice. Many of the fiddlers interviewed had perfect pitch and most had developed a highly accurate relative pitch, as was discussed by DF: "The more you listen the easier it is to pick the keys, then the shape of the tune and finally the turns and rolls" (DF interview July 2006). Other issues associated with recordings include: players learning to play a tune in only one way; learning to play tunes in the same order and not having the freedom to change repertoire easily; having a clutter of styles and influences and ending up with no particular style whatsoever. This is one of the most prevalent problems of traditional musicians today commented Oliver, a noted Sydney session musician.

This is the problem with classical musicians. They all practise to become homogenous and sound the same so that none of them has their own style. This attitude has started to affect the sound of traditional fiddle players. They are so busy learning tunes from multiple recordings that they don't stop to absorb a style. In the end they play notes only and not really the music (interview OC 2006).

Green (2001) discusses the two learning substitutes that young people use as opposed to having to rely on the adult community of practice. These learning aides are: relying on and listening to readily made recordings and interacting with friends and peers.

The principle of learning by listening and copying does not in itself, of course rely on the availability of recorded music. This practice combined with close watching, has always been the main means of learning in all folk and traditional musics (Green 2001 p 185).

Stylistic perception can only be achieved through listening and analysing the characteristics in the music that make it unique. Many subjects of this study discussed the difficulties in learning traditional fiddle in any other way other than listening. One of the main issues was the lack of interpretation and stylistic knowledge. When a fiddle player is performing in a concert style the learning is measured by tone production and stylistic control. The subjects of this study that work professionally as fiddle players had considered the tone control and performance requirements. Fiddlers that do not perform in the concert context were overwhelmingly focused on style and repertoire rather than tone. Generally the fiddlers that are not performers in a professional way have a vastly greater knowledge of repertoire. One of the reasons for this is that fiddlers who are playing the music to be part of a community of music making, generally play in regular sessions.

The regular Sydney Irish session at Kelly's Irish Bar in the inner city suburb of Newtown, Sydney NSW, was observed over a period of six months for this study. During a one month period the changing nature of the repertoire and participants was documented. There usually is a core of players who meet regularly and have a shared quantity of repertoire. Several of the core players were paid, and the licensee provided other players with alcohol. Core instruments include fiddles, concertinas, **bodhran**, flutes, whistles, guitar and mandolin. Across four Tuesday evenings the participants changed quite distinctively and this affected not only the repertoire but also the playing style.

At the first session, a visiting concertina player from Melbourne who was known to many of the players sat with the core group. The tunes reflected a leaning towards common concertina tunes. The following week a box (accordion) player from Sydney, who rarely attends sessions was in attendance. There were also several older members of the Sydney Irish music scene and so the tunes were more of the older type of session tunes. This limited the number of modern or contemporary composed tunes that were played. These older tunes are more of the generic tune type (simpler rhythms and utilising standard harmonic structure) and also are well documented in tune and session books of notation. The tempos tended to be slightly slower,

as most of the older players concentrate on lilt over speed. At the session on the third Tuesday there were three different sittings. Early in the session there were several of the older players from the previous week, and a similar repertoire and style to the previous week was played. Around nine o'clock two visiting flute players arrived, the repertoire changed to reflect the current trends in flute playing. Also attending was a flute player from Arizona who had previously studied a Master of Traditional Irish music course at the University of Limerick, Irish World Academy of Music and Dance. The popular flute tunes lean toward contemporary composed tunes by prominent international flute players such as Mike McGoldrick from Manchester UK. By ten o'clock the early participants departed and the session was diminishing. At ten thirty the arrival of five visiting musicians started proceedings again. This group were showing a renowned box (accordion) player from Co Cork Ireland around Sydney. Two of these players had travelled from the Blue Mountains to play in a session. After he started playing the repertoire changed to polkas and slides, but played at the extremely fast tempo-typical of the Cork style. This group were more than happy to sit and listen to other tunes and each of them joined in after a time. The fourth Tuesday was a very quiet session. Only half of the core players attended. A visiting fiddler from Canada started the evening out very quietly not really playing much but listening attentively. He was listening to the types and quality of the tunes. He eventually started joining in the session and later in the evening he played some classic older style tunes he had learnt from his father's old Bobby Casey tapes. The core players quickly became interested in these older tunes and started to join in.

Bobby Casey moved to London in 1952 with Willie Clancy. Bobby Casey played the fiddle and Willie Clancy the pipes. Clancy later moved back to Ireland, to Miltown Malbay on the West Coast. The most prominent Irish music festival is now held at Miltown Malbay in his honour. Casey became a major part of the Irish music scene in London. In post war London there was an increase in Irish immigration as workers were needed to rebuild the city. This led to an increase in Irish pubs, culture and music. Casey had learnt to play the fiddle from his father John 'Sculley' Casey, who was considered to be the greatest exponent of ornamental fiddle style from West Clare. Bobby

Casey is survived by a son Sean Casey who still plays in Irish music sessions around Camden in London (interview SC 2008).

Across the four Tuesdays the repertoire changed markedly. This can be attributed to the changing participants. For players who attended regularly repertoire from many different styles and backgrounds was learnt. This is how traditional fiddlers have learnt for centuries. It is the basic method and is still one of the most important methods of transmission today. At each of the sessions different recording devices were used. Discussion of the tunes, and usually some debate over the tune name accompanied each performance.

Within the many fiddling cultures there exists the same focus on listening. 'Ears out front' is the bluegrass description of how learning occurs. Its emphasis is on the listening and once the music is firmly in the mind of the fiddler then the learning process is in progress. Bluegrass fiddlers who discuss improvisation describe listening and learning the solos from established artists and then developing their own solo 'voice' from this.

Becker (1980) discusses the learning process associated with traditional musicians in Indonesia and breaks the listening and cognitive process into several stages. Namely:

- absorption
- internalisation of characteristics
- ability to synthesise characteristics
- ability to extend characteristics.

Becker writes:

The training of the musician in Java can be described as encompassing several stages. The initial stage is the slow process of absorption of the tradition that begins in earliest childhood. A great many facets of the tradition are unconsciously internalized such as the formal structures, density ratios of different instruments, appropriate styles for a given occasions, and elemental stylistic traits such as how hard to hit a given

instrument....The final stage in the development of a musician comes when he has internalized the underlying forms of his formulas and their proper places within a composition. From then on, he is free to use them creatively within a performance. The best musicians rarely repeat themselves precisely, but constantly create new patterns while conforming to the restrictions of contour, pitch, length, pattern placement and style (Becker 1980 p 20).

The previous chapter 'teaching' discussed the ways teachers use imitation as a method of instruction. There is a direct relationship to the way fiddlers have learnt to how they teach. In the case of popular instrumental teachers, there is perhaps a tendency to undervalue how they themselves had learnt (Green 2001 p184). The methods of teaching traditional fiddle music reflect the learning styles. Teaching strategies have been adopted from learning strategies, and are used consistently across a wide number of fiddling styles. One of the most common is the physical and aural imitation. Many traditional musicians have learnt entirely by watching and listening to older or established players. Imitation is the essence of learning traditional fiddle music.

The listening process includes live and recorded music. Since the 1920s when Irish immigrants in America were recorded, traditional musicians have been copying the 'greats' from their recordings. Finnegan discusses 'that learning by listening and copying recordings has given the opportunity for a revolution in music-learning processes' (Finnegan 1989 p 138).

In cases where fiddlers have taught themselves without modelling on a particular player, physical techniques that are incongruous with playing the violin often occur. Bow holds are the most common to identify as all manner of holds have been adopted. Left hand technical issues, such as dropping the fiddle down the shoulder, or holding the weight of the fiddle with the left wrist are quite common. Less common but of note are the instances of leaning the fiddle on the right shoulder. In these instances most fiddle players have turned

the strings, bridge and sound post around, but there are other fiddlers who have completely learnt the instrument the wrong way round.

Ashley MacIsaac, a fiddle player from Cape Breton taught himself the fiddle playing right handed. That is the fiddle resting on the right shoulder. Although he was surrounded with many fiddlers in Cape Breton he adopted the right shoulder technique. He did not modify the strings, bridge or sound-post and has completely learnt to play in a mirrored fashion to regular fiddle players. The physical difficulties this causes are numerous. Cape Breton fiddle music is predominantly played on the A and E strings, in this way the bowing arm is generally down and in the most relaxed position for playing. When the violin is played on the right shoulder the A and E strings are on the high side and the bow arm needs to be held up high for long periods of time. This is cumbersome and extremely tiring. This technique might result in an arduous sound, however in MacIsaac's playing the sound is fluent and encompasses all of the Cape Breton stylistic nuances with ease. Other fiddlers such as Siobhan Peoples (daughter of the famous fiddler player Tommy Peoples) from Ennis Co Clare Ireland have lost the use of several fingers in the left hand. Siobhan has developed a fingering technique where she is able to play a vast repertoire of tunes only using the index and middle finger of her left hand. She has developed some use in the ring finger for ornamentation; however she plays exceptionally quick tunes using essentially only two fingers. She also teaches traditional Irish fiddle at the Irish World Academy of Music and Dance at the University of Limerick.

Rice (1996) examined the observation and modelling process used in the learning of Bulgarian traditional music.

The would-be musician had to learn the basic concepts underlying musical structure and style on his own through observation of the sounds and playing technique of more expert musicians in a process I call 'visual-aural-tactile learning'; the technique and the concepts generating musical performance were learned but not taught (Rice 1996 p 3).

In Australia, by and large the bow hold of fiddle players shows contact with formal teachers. However the more common way of holding the bow is slightly up the stick. The majority of pressure comes from the index, middle finger and thumb. The ring and little finger play a minor role, as they are usually off the stick to allow for more speed. In this study the bluegrass and Old-timey fiddlers in Australia were the most likely to have picked up the fiddle without any formal training. The physical technique of these players often reflects the same physical characteristics of American fiddle players. This style of fiddling is perhaps the one most able to be learnt by adults easily as much of the repertoire remains in the same key. The emphasis of fiddle players in protracted jams might be on the ability to improvise. An individual tune may be 'jammed' on for some time as all of the participants take turns in soloing. There is not the same technical difficulty in ornamentation that is required for Irish and Scottish fiddling. The main technical issue is related more with the bowing shuffle technique. After mastering the shuffle participants can 'jam' for hours, as they become part of the groove or rhythm section (email correspondence AC 2005, 2006).

This study found that a considerable amount of learning appears to occur outside of a traditional music context. This can be attributed to the geographical isolation that exists in Australia. This learning outside a context also typifies a fashionable approach to selecting a style of music to learn. For many of the subjects interviewed for this study the main context of fiddle playing occurred at festivals, where there are usually large gatherings of fiddlers who specialise in varied styles. It is this learning that was considered to be the most important, yet also the most difficult due to remoteness in location and limitations in terms of time as was discussed in Smith (1997). Many of the participants attend multiple festivals each year, at times travelling interstate or internationally.

Learning to play the music in a traditional fashion teaches not only skills but also appropriate perspectives and social behaviours. In this sense, the tradition – the repertoire of tunes, instrumental techniques, ensemble procedures, and expectations of decorum and conduct –

itself recreates the context it requires, not only for performance, but also for pedagogy (C. Smith 2005 p 70).

It is commonly believed by the participants of this study that fiddle players who grew up learning tunes within a context are always better players. For Australians there are a limited number of fiddle players who developed their playing within a context, and most of these are quite young (interview LW 2005).

Exchange of knowledge and skills

Communal and habitual music making is one of the most influential factors in the learning of traditional fiddle music. From the 1960s festivals have provided an important link to the traditional music community. Adults predominately populate sessions in Australia. Most commonly sessions occur in hotels or extremely late at night. Sessions are social gatherings where knowledge, stories, jokes and anecdotes are exchanged. In the last ten years there has been a noticeable increase in younger participants at sessions, especially at festivals: "The session bar last year was full of sixteen year olds playing all night" (interview BM 2006).

Fiddlers who regularly attend sessions commonly share tunes, and tune information. Other information that is shared includes the location of sessions or gatherings. This can be the most difficult information to find. Where the good tunes and players will be playing is often a closely guarded secret, as these sessions are normally for experienced and masterful players. The exclusivity of these sessions and gatherings ensures that the repertoire is selective, and the playing tends to be intense and concentrated.

At the Kelly's Irish Bar, during sessions previously mentioned, discussion was observed to be an integral component of how fiddlers learnt tunes, skills and information. Often at the end of a tune a particular section might be discussed and the notes or turn of the tune performed slowly so that this section could be mastered. Tune names usually are a topic of contention, as many tunes are known by multiple names. In some cases it depended on where the tunes

were learnt or from what tradition – by this is meant that tunes might have different names in Irish, American, Scottish or Australian fiddle traditions. The discussion of tune names is important to developing players. Occasionally they write lists of performed tunes, which are referred to as ‘session survival tunes’. These then can be researched for notation either on the Internet or in tune books. The more dedicated learners will locate recordings to learn the tune with the stylistic integrity. There is usually a quantity of information on the Internet about recordings that tunes are recorded on. This process is the same for all genres of fiddle music. Mature players usually have a wealth of information about definitive recordings. These recordings form the backbone of the fiddle pedagogy.

Green discusses the community of practice that is associated with how popular musicians learn:

In the case of many vernacular and art ‘world musics’, and much jazz, there are also other reasons why it is difficult or even impossible for Western formal music educators to bring into their studios and classrooms accurate replications of the learning practices associated with such musics. For these learning practices often rely on the presence of an adult ‘community of practice’ that is steeped in the relevant musical tradition, or that offers apprenticeship training to young musicians, often through a guru but such musical communities and apprenticeships are increasingly rare. The relevant learning practices are so deeply interwoven with the cultural roots of the societies and communities in which the musics have developed, roots that are often very different from Western music education contexts and Western societies (Green 2001 p 185).

Slow sessions were initiated in Australia from the 1970s and continue in folk clubs and at festivals. Slow sessions are an excellent way to learn all of the turns and ornamentation. Normally in a slow session tunes may be played as many times as needed for each player ‘to get onto it’ (interview DO 2005). Pubs encouraged tune players to start sessions and many pubs provided

work opportunities with gigs commonly featuring traditional music. Festivals, as discussed in the previous chapter, have been the foundation for much of the learning of traditional fiddle tuition. Several folk festivals in Australia have scheduled slow or beginner sessions. This is to facilitate learning and to assist young or developing players gain repertoire. Graded classes for fiddle players allow for varying abilities and learning styles.

Folk clubs and other related organisations provide a strategic link in the widespread community of traditional fiddlers. One such folk club, 'The Merry Muse' from Canberra ACT, has over two thousand people on a weekly email list (see Appendix I for an example of a weekly newsletter). This email list includes people from a national and international list, who are kept updated about events at 'The Muse'. This folk club provides performing opportunities for national and international artists, as well as providing a vehicle for young local acts to establish themselves. The weekly bulletin includes information about performances, festivals, session times, master-class and learning opportunity details, associated events of the folk club, touring artist information and local news.

Technology

The use of technology as a learning tool in traditional fiddle music is not unlike other genres of music. This study noted that traditional fiddle players have a heavy reliance on technology to provide sound recordings over printed notation. This finding is quite different to how most other genres of music learn. Another noticeable difference is the vast electronic communities that exist on the Internet. Many of these communities have extensive email lists, multiple daily discussion topics and regular debate. It has been one of the most important changes in the transmission process in the 20th and 21st centuries. There are a number of ways that technology is used to assist the learner, and this section has been divided in the following way:

- recordings – commercial
- recoding devices – cassette, Mini-disc, Mp3, mobile phone, video

- research - Internet, tune books, academic research

Learning tunes in the twentieth century has been profoundly affected by the availability of recordings. By 1920 Irish fiddle players who had emigrated to New York and Chicago had been recorded. These recordings catalogued the repertoire from specific regions. This meant that musicians living outside of Ireland could learn traditional fiddle music out of context. This style of learning was introduced to Australia quite early, and due to the revival recordings of traditional fiddle musics became increasingly available. Cauthen discussed many of the innovations of learning in her book on 'With fiddle and well rosined bow: a history of old-timey fiddle music in Alabama'. "With the commercial recording of fiddle music in the mid-twenties, another method of learning tunes became possible. If a fiddler had a record player, he could learn..." (Cauthen 1989 p 62).

Typically the subjects of this study use commercial recordings and recording devices as the primary source of technology. This is an expected finding for an aural tradition. AB discussed how he incorporates technology:

I often use recorded music in my lessons to demonstrate stylistic differences, expose students to a range of different approaches, and hopefully encourage further listening. I also use recording devices such as tape recorders or mini-discs to assist students in recalling the tunes after a lesson – I reckon this especially essential if the lesson, such as a workshop, is a one-off (email correspondence AB 2006).

The difficulty of learning tunes by ear in sessions is that in any one session hundreds of tunes may be played as discussed in Cannon (1995). It is difficult to memorise numerous tunes effectively in one session. For fiddle players in Australia the regularity of sessions is often affected by geographical constraints. Several of the musicians interviewed for this study do not play in regular sessions at all. Many fiddlers play only in sessions at festivals, occasionally this is on an annual basis. Recording devices have been used in sessions since the 1970s. Initially these were large tape recorders. From the

1980s onwards it was customary to see small hand held tape recorders (email correspondence BC 2006). Digital and more compact devices have replaced tape recorders as technology has developed. The four common devices that were noted in this research are: Mini disc; Mp3; iRiver and mobile phones. All of these devices are compact and demonstrate the increase in youth learning traditional fiddle music. Each of these devices could be placed on a table or in a pocket and used in an unobtrusive manner. At sessions analysed for this research it was found that often recording devices were placed in a way so that there was no (or limited) impact on the session. Over the six-month period of session observation at Kelly's Irish Bar, new recording devices were introduced on almost a weekly basis. This involvement in innovation indicates traditional musicians' enthusiasm to utilise new technologies.

Warren Fahey, a traditional musician, entrepreneur, historian, writer and collector opened a store in 1973, dedicated to traditional music called 'Folkways', in the Sydney suburb of Paddington. Initially it was a store to retail traditional music recordings and tune books. It further developed into a recording label called 'Larrikin records' in 1974. The store sold tickets to events, instruments and became a focal point for information. It was a meeting place for musicians. It was a place to find out about the latest recordings, tune books or news about touring musicians. This was the place where members of the revivalist movement sold and bought recordings and tune books.

One of the common issues of traditional musicians is resentment towards anyone who is viewed as trying to profit from the music. This was an early reaction against recordings and tune books. Many conventional fiddle players view this way of learning as problematic as it is outside of a context. In learning this way issues to do with the stylistic interpretation of playing are left to the individual. Due to the dissemination of music through recordings, styles have become interwoven and in some instances regional styles lost. BB (2006) discussed the problems with learning from notation and recordings:

It is impossible to play Irish fiddle music learnt from notation. No one does it, and it is instantly recognisable if a player has learnt that way. They are really looked down on by players who learn by ear. You find that they get locked into a certain way of doing something, say rolls or bowed triplets, and they repeat it the same every time. Real traditional fiddle players learn from the music (aurally). You have to be highly selected about what you listen to, who you play with and where you source music from. Heaps of stuff on the Internet is just wrong so you have to use credible sources for getting notation if that is how you learn. It's kind of like hanging onto a crutch. The longer you continue to use notation the longer you will sound bad and the longer it takes to really learn traditional Irish fiddle properly. I have over four hundred hours of traditional Irish music on my iPod and I listen to music all day long. Two years ago I swapped my entire catalogue with two other players from Melbourne, so we each have learnt our combined catalogue of tunes (interview BB 2006).

Research is one of the key components of learning traditional fiddle music. Research is carried out in a number of ways. These include; locating old recordings; listening to archival material; locating old manuscripts; searching for tune information on the Internet; finding information and recordings about new tunes and performers. The research of traditional fiddle music can be exhaustive, as new tunes are constantly being added to the repertoire. One of the fiddlers studied for this research IR has an extensive repertoire, which includes tens of thousands of tunes. As a highly respected player at the sessions he often leads off (starts and leads) sets of tunes. In an interview about this research he noted that he "would not be much use to the project as he has never taught anyone, and he is still learning himself" (interview IR 2006). IR demonstrates the constant dedication to learning that is common in traditional fiddle players.

For several of the older fiddle players observed for this study, technology has taken on a meaning of all things new. Often as technology has become accepted as a conventional part of the tradition, its effect on the learning

process is overlooked. In the case of notation there are contentious opinions about the benefits of its use, and by association the use of notations from the Internet. A fiddler from Bathurst Western NSW in his late fifties commented:

It now seems quite common for mini-disc recorders to appear at sessions. They might actually be those mp3 thingies, but I don't know anything about them. They look like mini disc recorders to me. They're probably useful as memory aids when Guinness is getting in the way, but I still prefer to get tunes by ear and rely on dots as a backup (email correspondence BC 2006).

The use of technology for learning traditional fiddle music is not unlike the tradition itself. They are constantly evolving and participants use technology to their greatest advantage. Technology uses were different for each participant, as each fiddle player has different strengths in terms of notation, aural ability, and access to technology or skill using technology. BB (2006) disclosed how discussions and debates online have linked her with an international community of like minded people:

I pretty much get into arguments on a daily basis on the www.session.org site. I mostly argue with a fiddle player from New York who refuses to play new tunes and only thinks the old tunes are valid. I also get hassled a lot by a couple of players in Australia and one guy from England. When I checked out his tune book (which is a list of the tunes that he has downloaded from the site) I wasn't surprised that we were constantly fighting because I hated all of his tunes. I met the curator of the site in 2005 and he was surprised to know that I was pleasant and friendly, because I am so opinionated on the site. I have made many friends worldwide because people respect that I am passionate and driven in the pursuit of playing Irish music. When I was travelling in 2005 and 2006 I ended up staying with people I had met through the [session.org](http://www.session.org) site. It was great because I wanted to go to their local sessions when I was in their town and I already

knew tunes they would be playing by looking at their tune books (interview BB 2006).

Creating networks

Communal and habitual music making is the core activity in playing traditional fiddle music. Regular sessions occur in all genres of traditional fiddle music. In Australia festivals have become a melting point for musicians of varied styles. These festivals have created important links for musicians, both global and local. Information, knowledge and music are shared openly. Most of the folk festivals in Australia will have a formal venue called or functioning as the 'session bar', where tunes are played continuously.

Most of the respondents from this study had previously had exposure to visiting international fiddle players. Many of them had traveled to see specific players, teachers and schools internationally. Schools that were mentioned frequently included: Valley of the Moon – a Scottish fiddle music workshop hosted by Alastair Fraser in California; Milltown Malbay – the most widely known Irish traditional master-class week held in Co Clare Ireland in July; Celtic Connections in Edinburgh Scotland; Merle fest in Wilkesboro, NC, USA.

Travel to renowned teacher workshops and summer schools both nationally and internationally has become the norm rather than the exception. Email networks with international players and communities are a common aid that fiddlers in this study use to acquire information, knowledge of repertoire and encouragement.

The community of traditional fiddle music is important for learning knowledge other than musical information. It is often difficult to maintain regular playing opportunities, including regular practice. Recurring gatherings increase the prospect that tunes will be maintained and new repertoire added. Many of the subjects of this study regularly play with fiddlers in other states. They often combine at festivals, fiddle schools or at organised workshops. The community of traditional music in Australia includes a broader community of traditional musicians who have specialised in a particular style.

Memorisation of repertoire

Two important facets of traditional fiddle music measure learning. Firstly the ability to play an abundance of repertoire and secondly skill in incorporating style into performance. The ability to memorise and perform a plethora of tunes is noticeable in sessions. Sessions at festivals can continue for many hours, as highly masterful fiddlers demonstrate their vast repertoire. The physical characteristics of playing the fiddle are not commonly associated with this level of learning. Levels of mastery are associated with the ability to memorise immense numbers of tunes. In several cases fiddlers interviewed for this study discussed having tens of thousands of tunes in their memory. This is more commonly expressed as 'having the tunes in their fingers'. Fiddlers who possess a large repertoire of traditional music usually are the focus or core of a session. These players can recall any number of tunes for hours at a time. As the session spreads out players with limited repertoire will sit on the periphery trying to acquire new tunes. Many players transcribe the tunes as a way to memorise. Evans (2002) describes transcription as an important component of memorisation.

The memorisation of tunes or lack of memorisation has, in some aspects, created a volume of music, which has formed the basis of an Australian collection of traditional music. Many tunes were brought to Australia during the nineteenth century and did not remain intact. Constraints such as distance, infrequent performances and lack of a functioning community of traditional musicians meant that many tunes were forgotten. Sections have been placed together with other pieces, or forgotten sections reinvented.

The fact that our earliest fiddlers had to rely solely on memory in learning tunes accounts for the great variety of names and variations one fiddle tune may have. When the fiddler played at musical gatherings, he had the opportunity to relearn a tune that he had 'misremembered' or to pass it on in its altered state to others (Cauthen 1989 p 61).

The memorisation process relies heavily on the repetition of tunes at sessions and in the context of playing for dancing. Tunes are repeated often, and due to the nature of different players leading, session tunes are regularly played in varied order. This process assists players in learning tunes on their own as opposed to learning sets of tunes that can only be played together. "Regular listening to recordings, both commercial and also individually made recordings of sessions aids memorisation" (BB 2006, BM 2006).

One of the memorisation components is not only remembering the tune itself but also the name/s, and background information. This usually shows the scholarly approach of traditional players and is admired greatly. "Yep 'M' could play in any Irish session anywhere, anytime. He'd be there at the start and well after it ended. The guy is a tune machine" (interview BM 2006), in response to a question about a local concertina player who has a vast repertoire of Irish tunes. This particular player prides himself on knowledge of all associated names of tunes. One of his practice regimes is working his way through tunes in alphabetical order. "We were having a tune and decided to go through all the tunes we knew alphabetically. It took five hours to get to 'j' and we got too drunk to play past 'm' in the alphabet" (interview BB 2006).

Memorisation is one of the key components that usually define stylistic fiddlers. Fiddle players who thoroughly specialise in a style rarely know more than a couple of tunes from other fiddle styles but may know thousands of tunes in one style. These players normally have a serious air about them, as the development of their technique incorporates the intellectualisation of traditional music. One player interviewed for this research (AB) had practised new tunes for six hours a day for five years. 'AB' is commonly thought of as having one of the largest repertoires in Australia, and could hold his own in any session in the world (interview BB 2006).

Conclusion

Learning traditional fiddle music is often perceived as a difficult process because each player has to manage the learning process. The emphasis on listening is an important part of the process and even though it is slow it is

viewed as the only way to learn properly. For all of the improvements and available technologies in effect fiddlers still learn the same way they always have, though using technologies to support the learning process. Although traditional fiddlers have been prompt in taking up new technologies to aid their learning, most fiddlers interviewed for this research utilise traditional methods of learning primarily. There are numerous aids to assist with the learning process, but to develop the technical and stylistic mastery players must fully immerse themselves into the tradition. This immersion is through listening, daily practice, membership of local and global communities and regular dialogue.

Learning is viewed as the most important aspect of traditional fiddling, and life-long learning is expected. Profiled fiddlers who perform at a concert level have a decreased participation in sessions and quite a different perspective to the accumulation of repertoire. The fiddlers who were observed and interviewed as part of this study with the greatest repertoire were generally those who did not perform in a concert setting.

One of the more interesting findings of this study was the evolving learner. The longer and more detailed participants became about learning to play traditional fiddle music the likelihood of modifying their learning methods to more conventional and accepted ways would increase. Participants who have reached a level of mastery still use recordings, notation and attend workshops, but these aides gradually become less significant to the playing and learning. With mastery of playing the learning process that occurs within the social network of traditional fiddle music communities generally takes on greater significance.

Characteristics of learning can be summarised as:

- learning occurs through aural enculturation
- learning is aided by latest technologies

- learning does not occur in a compact time frame, but is expected to last for a life time
- learning through visual and aural imitation is a key factor to the success of playing
- learning is aided when players devote themselves to a particular fiddle genre and style
- informal learning environments are an important part of the process
- learning traditional fiddle music for financial gain or notoriety will generally lead to a very shallow body of knowledge, and therefore not a highly successful ability to play traditional fiddle music
- learning is measured by accumulation of repertoire and expertise in style
- masterful fiddle players demonstrate a sophisticated level of learning when they are able to ornament, within a stylistic context in an improvised way
- learning of knowledge and skills occurs at local, community, and global levels
- the global community of traditional fiddle players utilises the Internet in a highly organised way to facilitate sharing of information, knowledge and debate.

Becoming part of a community allows learners to imitate masterful players both visually and aurally. Imitation is the key ingredient in obtaining style. Visual imitation is important in the initial stages of learning repertoire, but it is the aural imitation that is viewed as being most important. Fiddle players studied for this research have quite distinct and different physical attributes in the way they hold and bow the fiddle. The visual effect of fiddle playing is the least important.

Formal and semi-formal lessons may assist with the learning process, but as many of these experiences occur outside of a context then the repertoire and style will not reflect careful attention to a specific genre or style. The fiddle players with the largest repertoire interviewed for this study viewed the

concentration of effort into one specific genre and style as a key element in successfully learning to play traditional fiddle music.

One of the unexpected findings of this study was the dedication that traditional fiddle players have in the learning process. The increase of community sessions, events and festivals means that there are far greater opportunities for people to get involved with music making that is both enjoyable and scholarly. Learning traditional fiddle music in a detailed way creates pathways for musicians to become part of communities of like-minded people.

Chapter Six

Analysis and conclusions

Introduction

This chapter presents a synopsis of the study and documents findings of the transmission practices of traditional fiddle music in Australia. This provides currency in the practice of teachers and learners involved in traditional fiddle music transmission in Australia. The synopsis restates the purpose of the research, a summary of the methodology, a brief overview of related literature, the research questions and the hypothesis inferred from these questions. The conclusion states the findings and discusses implications for teaching and learning of traditional fiddle music and music education more broadly.

Synopsis

It was the purpose of this study to investigate the transmission methods of traditional fiddle music in Australia. Chapter one stated the nature of the investigation and the rationale. This study clarified the formal, semi-formal and informal ways that transmission occurs. It introduced many of the terms and systems utilised in this thesis.

The methods for collecting data described in chapter two include, interview, questionnaire, case study, observation and participation. These choices of methodology ensured triangulation. Observation of traditional fiddle teaching and learning were observed at an international level and compared to practices that exist in Australia.

There is a limited literature available on traditional fiddle music in Australia, and much of the available literature is from a historical perspective. This study looked at the broader implications of fiddle music and transmission processes, and as a result the related literature in this study incorporates a variety of subject matter. These include: aural method; Australian traditional music; ethnography; festivals; folk music; technology; teaching methods in jazz

popular and related music genres; traditional music; transcription and style. The literature review considers both cultural and music practices in Australia.

Research questions that formed the basis for this research were:

1. How is traditional fiddle music taught?
2. How is traditional fiddle music learnt?
3. What changes have occurred in the transmission processes in the teaching and learning of traditional fiddle music in Australia that are indicative of current trends, attitudes and technologies?

As a result of the initial investigation into the research questions this study hypothesised that traditional fiddle music is transmitted in a variety of contexts, using traditional and contemporary methods. There has been a movement of formalisation in the learning processes of traditional fiddle musics. This has greatly affected the growth in number of participants playing traditional fiddle music in Australia. Aural method has currency in contemporary teaching and learning of traditional fiddle music, and is at the core of learning stylistic features. The communities of traditional musicians in Australia play a crucial role in the transmission processes.

The specific findings investigated in terms of teaching and learning were presented in chapters four and five. These chapters discussed the findings relevant to teaching and learning separately. However, teaching and learning are interconnected and as a result commonalities in the transmission practices were found. Both teaching and learning traditional fiddle music in Australia rely heavily on aural cognition. While this was an expected outcome, the developed way 'aurality' features in both teaching and learning indicates the expansion of pre-existing ideas and practices. Traditional fiddlers use an extensive range of technology to acquire recordings of music. As a result of using these recordings to teach and learn, traditional fiddlers have developed exceptional aural skills. Technology is also used to build sophisticated networks for communication and sharing of information.

Findings

This study found that the transmission of traditional fiddle music in Australia is systematic and organised. Networks and organisations are widespread and are highly efficient in the administration of teaching, learning and performing opportunities. Teaching and learning traditional fiddle music in Australia are highly established practices with frequent events. Knowledge of how and where learning happens is more widely known than first anticipated. There is a wide range of traditional music festivals in various geographical locations, of various sizes and catering to multiple tastes and preferences. Folk Clubs and other traditional music organisations have a long history of dissemination, and still provide information about festivals, concerts, learning opportunities and provide a community network for sharing information. There are highly efficient communication networks such as journals, magazines and newsletters. These are in both print and electronic formats. Sharing information is a key to the dissemination process. In traditional music communities in Australia this is seen as vital and constructive to participants.

As was discussed previously in chapter four, fiddle players examined for this study had commonalities in the way they had been taught or learnt to play fiddle music. These are:

- some form of classical or formal violin training
- attendance at workshops and master-classes
- concentrated attendance at festivals
- participation in sessions, jams, dances or social gatherings where music occurs
- use of personal recording devices, eg: mini-disc recorders, Mp3 recorders, cassette recorders and video recorders
- use of technology to acquire repertoire
- extensive use of recorded material to learn repertoire
- ability to read music
- contact with other fiddle players
- family members who play music or are interested in traditional music

- little or no contact with teachers or formal fiddle lessons
- time spent abroad learning traditional music within a cultural context.

The correlation with fiddle players who had previous classical or formal learning experiences was so high that it deserves some consideration at this point. It can be hypothesised that without the immense growth in folk festivals in Australia in the past forty years there would not have been the network or community for these participants to gravitate to. These players also have made deliberate choices about which fiddle style they study. The previous ideas about lineage, in terms of traditional fiddle music are challenged. Players who come to traditional fiddle music from formal classical training by-and-large come from families where music is played. The genre of music played in the home is immaterial. This finding also supports some connectivity to the rise of the Suzuki method in Australia. The Suzuki method is described as being 'nurtured by love' Suzuki (1969). A method based in aural awareness, it provides developing players with many of the skills required for learning traditional fiddle music. The Suzuki method has experienced huge popularity in Australia (and worldwide) creating immense numbers of players without considering pathways for adults to continue life-long learning of music. There are inherent problems associated with classically trained players converting to traditional music. These players bring both positive and negative technical considerations. Normally they possess more refined physical techniques. However, as discussed in chapter four, physical technique is not an important consideration when learning how to play traditional fiddle music. Classical players can have a broad spectrum of aural ability; however few understand the amount of listening required until years into the learning process. It is only with extensive listening that fiddle players acquire the necessary tools to become highly skilled performers.

This bodes well for music education in general in Australia. It suggests that not only is teaching occurring in a highly effective way for younger children, but that these children are developing into life-long learners. It implies that music is considered to be a fundamental part of every-day life. It holds

significance and meaning and connects people together. This growth in the number of musical 'converts' illustrates that even in a sophisticated technological age people are fascinated by tradition and what it says about a culture. As these players have gravitated to traditional music there has been an increase in formal and semi-formal learning. This proposes that there is also a growth in the number of professional teachers of traditional fiddle music. It implies a level of skill and knowledge among players in Australia.

Many of the players interviewed for this study developed their skills when there were limited numbers of organised learning opportunities. As a result most of these players now are involved in the teaching processes. They incorporate experiences they had as learners and have adopted many of the pedagogical practices of more established musical cultures.

In Australia there is a relatively short history of traditional fiddle music. The fiddle, as an instrument has only existed in Australia for approximately two centuries. Fiddle traditions have been introduced from diverse places such as Ireland, Scotland, England, France, French Canada and America. These cultures introduced traditional music repertoire and intrinsic transmission methods. A de-facto system of pedagogical activities is derived from the combined methodologies that exist in Australian traditional fiddle music. This system incorporates beneficial transmission characteristics that enhance the effectiveness of teaching and learning.

Traditional fiddle music teaching invariably occurs in several ways. Aural method was the main source for repertoire and style, however interestingly this study found that the way music is identified, recorded and transmitted demonstrates a sophisticated level of technological proficiency. Imitation and mirroring were found to support the aural method. The imitation of fiddlers was found to exist in a sophisticated way, with participants using technology to access and communicate efficiently. Imitation is used as a core tool but then discarded when players strive for individual self-expression within the music.

Using print music is a relatively new advancement in the transmission process. The majority of teachers found it a hindrance, although with the teachers of some styles regularly using sheet music as the primary source of transmission. This was dependent on the teacher, but in numerous instances in this research Scottish players and teachers mentioned notation. This indicates some inherent characteristics of style in Scottish fiddle music. As contemporary Scottish fiddle music is most closely connected to Western Art or classical music it is therefore more effectively reproduced from notation. The vast majority of participants in this study use notation as a memory aid and to assist with sections of music that have not been mastered in an aural capacity. Notation is also used as a 'top up', to keep building on repertoire. Participants generally possess large collections of repertoire in the print form, and have detailed knowledge of how to obtain notation on the Internet. During the course of this study internet sites connected with transmission of fiddle music have multiplied significantly. The players who generally looked on notation with disdain were Irish fiddle players.

It is important to discuss here why the research placed more emphasis on Irish fiddle music in the later part of the study. There are several reasons why the transmission practices of Irish fiddle players are indicative of trends and attitudes in Australia. It is a music tradition that is broad and extensive. From archival research there is considerably more fiddle repertoire from Ireland (this may reflect a bias in initial field recordings), which is a telling factor about the development of Australia. Most of the traditional or folk music festivals have a history or association with Celtic music and primarily Irish music and musicians. In Australia, Irish fiddle players use technology in the most sophisticated way. They reject classical pedagogical ideas and maintain strict links with didactic practices based on lineage and connection to a community. Because there are highly developed networks of information, Irish fiddle music is easily accessible and can be welcoming. Once players develop skill and constancy, they are embraced by the Irish traditional music community. Many of the most respected fiddle players of Irish music have no public profile. They play music for themselves and to be connected to a community. They play with no ulterior or financial motives. This is extremely appealing to adults who

are beginning to learn. It makes all players (new and old) focus on learning and improving. Many of the fiddle players interviewed for this study initially played Irish music before gravitating to other traditional styles. Clearly this reflects the organisation of Irish music, but also the basic skills and knowledge acquired in Irish fiddle music that are applicable to numerous other genres.

The learning processes involved in traditional fiddle music were found to be holistic and atomistic. This study concluded that there are multiple organisations and festivals facilitating learning opportunities. These opportunities are often viewed as vehicles to introduce fiddle players to a level where they are then capable and responsible for their own learning. This was one of the most important considerations and is viewed as an integral facet of fiddle playing. Learning traditional fiddle music has similarities to the learning of other genres. The devotion to practice and acquisition of knowledge and skills determines the performance outcome. From an outside perspective, it is commonly assumed that traditional fiddle players just miraculously 'pick up' the music at home or other informal settings. This study found this clearly is not the case, and in fact quite the opposite. Many of the respondents use established teaching and learning routines.

While the learning of traditional fiddle music is viewed as more important than teaching, there are never-the-less important observations to be made about teaching. It is systematic. It caters for individual learning needs and styles. In most cases teachers had learnt to teach from being learners. This means that pedagogical practices are based on long-held customs of learning. Teaching practices were found to be more effective when placed within a context or community of traditional music. Teachers use technology to connect with a global community of musicians. Teaching traditional fiddle music uses fundamental music pedagogical practices such as:

- teaching is rooted in the practical not theoretical
- aural based

- participants develop highly skilled theoretical knowledge from application of practical skill
- listening to extensive repertoire is pivotal
- applications to other contexts
- there is a need for individual application
- ensemble activities are vital
- technology is used to advantage
- there is a relationship with history, geography, technology, mathematics and culture, in-line with cross-curricula programs.

Teachers of traditional fiddle music use a variety of ways to teach, although many would refute the word 'teach' used here. The majority of teachers use group setting or master-class environment for transmission. Teaching usually occurs phrase by phrase in a mirroring technique. Participants are accustomed and in many ways expected to be active in recording sessions to have aural reproduction of the music.

Results of this study clarify the teaching and transmission methods. This study provides an analysis of how teaching methods have developed, and the ways technology is incorporated into transmission practices. This is useful to both teachers of traditional fiddle music in Australia and to general music educators. It highlights unique characteristics of transmission of traditional fiddle music that could be beneficial to methodologies in broader music education. The compiling of current practices chronicles late twentieth and early twenty first century ideals, beliefs and customs.

This study confirms that music is learnt in many ways including informal settings. Formal structured experiences are not the only, or even the most effective way music is learnt. This is important for music educators, because like other styles of music including jazz and popular styles, traditional learning experiences occur broadly in the home, local community and global community.

Implications

An implication for traditional music teaching is the compiling of the current methodology. This can assist with developing a broader knowledge of teaching practices. Findings from this study indicate that there are firmly held beliefs about the ways in which transmission occurs. Mainly, that people learn traditional fiddle music rather than being taught.

This study found that there is a large range of transmission processes. Shared information of transmission practices is constructive in developing future teaching programs. Traditional fiddle music teachers currently share information and practices. It is hoped that as a result of this research that further dissemination of teaching and learning practices can provide a model for future traditional fiddle music teachers. This also applies to general music teachers who may want to incorporate a unit on traditional music.

Contextualised learning can be applied to general music education in a much broader sense. It is hoped that music educators of all genres would acquire from this study an appreciation for uses of technology, as a way to enhance current teaching practices. The technological benefits to aural method have been demonstrated to be numerous and the implications for music education in general are widespread. This is particularly useful in Australia where geographical constraints mean isolated students could benefit from this research in all genres of music. Technology needs to be used to improve aurality rather than distract. In the case of printed music notation, there is definitely a strong argument about the uses and relevance. These uses are fundamentally more as a study guide, and like the teaching of theoretical information, notation should be used subsequent to learning to play music.

Accessibility to recordings or musicians is an integral part of learning. Contemporary players can access thousands of videos on Youtube, which can give visual as well as audio information. Embracing technological recording systems is crucial to teaching. It gives currency and authenticity. While access to technology implies a level of financial means, it was generally found that reasons for not fully utilising technology were more commonly

based on lack of experience and confidence. Using technology is most important for music educators of young students, as it gives greater access to musicians and experiences that would otherwise not be available. It makes learning experiences more relevant as it uses current trends, attitudes and language to transfer knowledge and skill.

It is hoped implications from this study could be used by those developing music syllabuses and programs. Implications that could be used by music educators in general include:

- practical activity is a the core of learning
- technology needs to be embraced where beneficial
- an emphasis needs to be placed on aural activity
- aural skill needs to be developed
- application to private practice and study is crucial
- teaching practices can be based on how learning was/is achieved
- factors such as seating plans and socialisation play a vital role in learning
- learning is maximised when participants take ownership
- incorporation of a variety of approaches, such as formal, semi-formal and informal produce the most effective results
- less emphasis on printed music
- music should be taught and learnt for its own intrinsic value to develop life-long learners
- creating networks or links to like-minded musicians gives better results.

For traditional music teachers there are numerous implications also.

Traditional musicians have access to university courses and there are growing degrees of formal education in traditional music. Considerations when developing teaching programs for traditional music should include:

- access to communication networks is imperative
- a variety of structure and un-structured teaching is important

- reliance on practical activity
- involvement in festivals and community frameworks increases participation and outcome
- set-up of lessons, including rooming, location and context is important

The implications for international music teaching and learning are numerous. The same inferences can be made for international music teachers as local teachers. The extent to which these implications could be used depends on many factors. These include: teacher and student experience; access to local musicians; preferred style of traditional music; access to networks; access and familiarity with technology; access to festivals and social frameworks.

The global village that exists due to technology means that fiddle players have greater access to repertoire and stylistic information than ever before. Teachers need to note the positive and negative affects of exposure to multiple styles of fiddle music. While it is interesting to consider many fiddle musics including regional styles, concentration on a particular technique needs to form the basis for an individual style. It is hoped that traditional fiddle educators generally will include more aural and practical based activities. It is expected as a result of this research that traditional fiddle music teachers in Australia will be more well-informed in terms of currency in teaching and learning practices internationally.

Addendum

Since completing the formal part of this study the primary researchers has been teaching and learning traditional fiddle music in London UK –from Dec 07 to April 09. As part of the continuing investigation into teaching and learning some interesting observations have been made. In Europe – where there are long established fiddle traditions, the process of teaching traditional fiddle music is meticulously organised. In London there are more than twenty regular sessions per week. There are at least ten sessions on Sundays. Apart from the sessions there are numerous festivals in the United Kingdom, with many weekends in the summer months having multiple festivals every

weekend. At sessions attended by the primary researcher many of the participants are in the age bracket between 20 and 25 years of age. At a recent session in the Cobden Arms in Camden, a comment made by a long time participant in traditional music commented 'that the London session scene had not been as good since the first influx of Irish workers in the 1950 – 1960s'. The reason for this is clear – many of the participants had been formerly trained from a very young age. This formal training reflects the specialist instrumental teachers teaching traditional music. Access to relatively cheap travel has meant that participants regularly travel to the source of the music tradition, expert teachers and remote festivals. Due to the relatively young age of many participants, technology is being utilised as quickly as it becomes available. This includes use of social networking sites such as Facebook, Twitter and MySpace. These sites allow the community of traditional music to communicate quickly and to large groups.

University courses specialising in traditional music have been increasing in popularity and recognition. One of the criticisms of this research thesis has been a lack of research into the implications of University courses for traditional music. The reason for this is that these courses do not currently exist in Australia. Introduction of traditional music courses in the UK has had some very positive effects, such as the level of playing has significantly developed and there is a vast network of young people with very large repertoires. However, there are also serious drawbacks to these courses such as: homogenous playing styles, students learning repertoire out of context, lack of connection to real communities, and inundation of festivals and markets with highly skilled players who approach traditional music from a cerebral approach rather than a connection to a culture. As Australia has not introduced such courses it is hoped that these issues and others highlighted in the teaching and learning chapters of this thesis would contribute to development of future courses.

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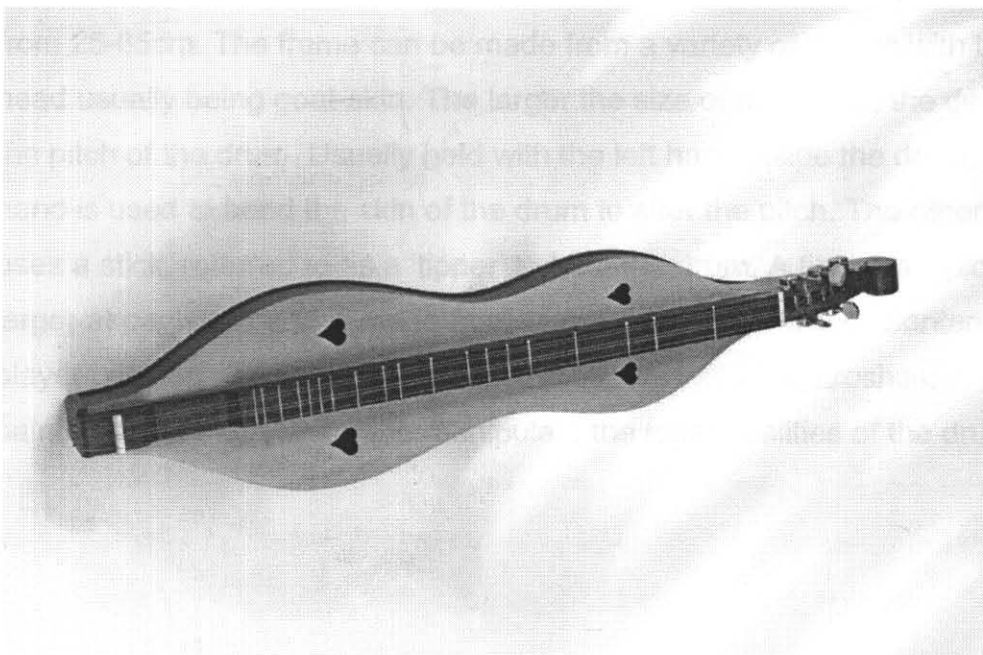
<http://en.wikipedia.org/wiki/Festival> - various authors

Appendix A - Definitions

ABC: a type of notation that is extremely popular with musicians who get music from the Internet. Musical information is provided with pitch in letter names and some rhythmical information provided with bar lines. There are a number of websites that will allow you to input ABC notation, which converts it to standard notation. More sophisticated versions of ABC use standard punctuation marks to show ornamentation and complex rhythmically information.

Appalachian: A region in North Eastern United States of America, which consists of a vast mountain range. In the context of this thesis Appalachian music refers to the immigrant communities musics of the United States. The most common genre from this region is Old-timey, however, bluegrass, country, Cajun and hillbilly music are also to be found. This music evolved from the fusion of many musical characteristics. The instruments synonymous with Appalachian music are: the Appalachian dulcimer, the fiddle and the banjo. A style of playing that developed in this region is the 'claw hammer' style. In this style the right hand on the banjo is positioned like a claw and pulls at several strings at once. See also Old-timey music.

Photograph 4. The Appalachian dulcimer.



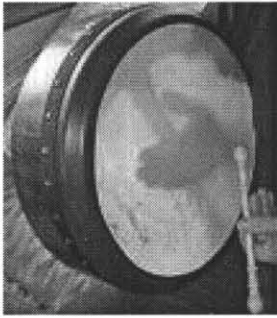
Art music: Art music is considered a serious or erudite music. Usually implying complex structural, theoretical and conceptual considerations Art music basically refers to Western classical music. There is a correlation between high level music literacy and the label Art music. It is used particularly to delineate and contrast traditional and popular music.

http://en.wikipedia.org/wiki/Art_music

Australian bush music: The songs and music that communicate the experiences of living in the Australian bush. Lyric content includes; convicts, shearing, drovers, swagmen, bushrangers, beer and drinking, farming and the hardship of living in the Australian bush. The band involved in reviving many of the songs and tunes was the original Bushwhackers. Formed in 1954 by John Meredith the instrumental line-up included: button accordion, bush bass, guitar, mouth organ and lagerphone. The lagerphone is a long stick with bottle tops nailed to it. The lagerphone is thought to have originated in Holbrook NSW where it was invented by a rabbit-trapper who invented it to participate in a talent contest. The sound of these instruments plus the fiddle defines Australian bush music. Normally the music is connected to traditional dancing, e.g. schottische tunes are used for barn dances.

Bodhran: An Irish frame drum, circular and can be in various sizes ranging from 25-65cm. The frame can be made from a variety of woods with the drum head usually being goat-skin. The larger the size of the frame, the deeper is the pitch of the drum. Usually held with the left hand inside the drum, this hand is used to bend the skin of the drum to alter the pitch. The other hand uses a stick, referred to as a 'tipper' to beat the drum. A tipper is typically larger at each end and is made from one solid piece of wood. Contemporary players use an assortment of sticks and tippers including brushes, paintbrushes, and skewers to manipulate the tonal qualities of the drum.

Photograph 5. The bodhran.



Breton: Breton music originates from Brittany in France. Essentially it is music based heavily in the Celtic tradition. Breton music also includes French drinking songs, with repeated choruses designed to encourage drinking. This is the music that is the basis for French Canadian music and has links to the Cape Breton music style.

Bluegrass: A form of American roots music. Developed in the mid 1940s, it is a fusion of the Celtic music from Scottish and Irish immigrants with the jazz and blues styles from the southern regions of the United States of America. Typically an acoustic music bluegrass is lively and involves much improvisation. Mostly played on string instruments it uses basic keys with A, D and G major the most commonly used keys. These are all open strings on the fiddle and mandolin. The most renowned player is Bill Monroe who changed the profile of the mandolin. Under his direction the mandolin took on the lead role and he opened the possibilities in terms of improvisation and amplification. The term bluegrass is thought to have originated from the name of his first band 'The Blue Grass Boys'. Other instruments besides the mandolin and fiddle include: banjo, guitar, slide guitar, jaw harp, button accordion, washboard, drums, percussion, bass and resonator guitar. Sometimes bluegrass is thought to be an amalgamation between Old-timey, blues, ragtime and jazz.

Bouzouki: Originally a Greek instrument with a pear shaped body and a long neck. Related to the lute family, the bouzouki is a big brother to the mandolin. Consisting of eight metal strings arranged in four pairs, the bouzouki can be strummed like a guitar or plucked. Usually played with a plectrum the

bouzouki was introduced into Irish traditional music in the 1950s. Since that time it has become a prominent instrument in backing most Celtic based music traditions. Mostly chords are simple with two to three notes leaving room for players to tease out the melody simultaneously. The harmonic texture is simple and clean and does not impede the melody.

Photograph 6. The bouzouki.



Cape Breton: A Celtic based music tradition with strong links to Breton music from Brittany in France and Scottish music. It is widely thought to be the place to visit to hear the most traditional Scottish fiddle music in the world. Cape Breton is located in Nova Scotia, the new Scotland. It is geographically isolated making the island quite insular in its preservation of traditions. Famous fiddlers from Cape Breton include Jerry Holland and Natalie MacMaster. MacMaster comes from a long family line of renowned fiddlers. Along with the crunchy style of fiddling, the style of dance is hard shoe tapping with close affinity to clogging and the French Canadian style of foot tapping. Similarly to French Canadian fiddling Cape Breton fiddlers tap feet while playing fiddle as well. Cape Breton is usually accompanied by the piano. The style of accompaniment uses the chordal styles from other Celtic traditions but also has a more boogie-woogie feel, with octave walking bass lines in the left hand and extended harmony played as off-beat chords in the right hand.

Cajun: Music from Louisiana rooted in the music traditions of the French speaking Arcadians from Canada. The music is often associated with Creole traditions and it is frequently referred to as Zydeco. The music is a dance form and the main instruments are piano accordion, fiddle and triangle. The music

is closely related to the singing style from Quebecois Canada. Between each verse there is usually a fiddle or accordion break improvising over the verse riff. Mostly in a major key the tempo tends to be slower than the music from French Canada.

Contra: Refers to the music used for contra dancing. Its roots are in North Eastern America with the style sometimes being associated with music from New England. Contra dancing is a couple based dancing. Usually danced in long-ways sets, couples weave their way from one end of the hall and back depending on the length of music. Occasionally danced in square sets contra can also include the waltz, schottische, polka and hambo (a dance from Sweden). Usually the music is fast paced with many links to Celtic and Old-timey tunes. The ensemble line-up includes fiddles and piano. Normally the piano vamps a chordal accompaniment similar to the Cape Breton style.

Extempore: Off the cuff, ad lib, unplanned, impromptu, spontaneous, informal

Festival: A festival is an event, usually staged by a local community, which centers on some unique aspect of that community. Festivals may occur over a short period of time such as a few hours, or in the case of larger folk festivals in Australia such as the Woodford Folk Festival over a week. In the context of this thesis festivals usually refer to folk music or traditional music festivals. These are gatherings for people to listen, sing, perform and participate at. At music festivals and specifically folk music festivals in Australia events other than music regularly occur. Poetry, story telling, arts and crafts, cooking, lectures, environment – such as tree planting at Woodford Folk Festival, plays, dancing, performing in concerts, sessions, camping, singing, making instruments, involvement in parades, chanting, meditating, fire events, talking, praying, cooking, and listening to music. Each festival has its own atmosphere. A smaller festival (no longer in existence) The Gulgong Folk Festival closed the entire town for New Years Eve to have bush dancing up and down the main road.

Fiddle: Usually refers to when a violin is played in a traditional or folk music style. It is the colloquial term for a violin. The fiddle is related to the Nordic word *fidlu*, which precedes the word violin. It is a stringed instrument with four strings usually tuned in fifths. It is played by drawing a bow across the strings and/or plucking the strings. It has an unfretted fingerboard and is the highest member of the string family. In some styles of fiddle playing the bridge is flattened out to assist with double stopping and creating drones. Occasionally players are able to play triple stops with a very flat bridge. This gives players the ability to create chords. Fiddle players generally have quite specific bowing techniques, using varied ornamentation such as shuffles. Fiddle players tend to have learnt to play in ways other than formal tuition (read the thesis for further clarification on this point).

Photograph 7. The fiddle.



Fiddle style: The style of fiddling is associated with a geographic or cultural identity. These fiddle traditions may include Irish, Scottish, English, Old-Timey, Cape Breton. Each genre includes specific characteristics that form fiddle style and distinguish it from other fiddle styles. These characteristics can include ornamentation, bowing patterns, tuning, types of tunes and method of playing.

Fiddle tradition: Fiddle tradition is the link to the music tradition. Traditions are closely related to geographic locations, with many fiddle traditions having links with Celtic origins.

Floor-spots (also known as walk-ins): These are performance spots that usually occur at the beginning of a concert. These spots give opportunities for developing artists to 'try out' material and foster confidence. Commonly high profile artists would perform in concert after these impromptu spots.

French Canadian: A style of playing from Canada rooted in French origins. Also known as the Quebecois style it involves foot tapping at the same time as playing. The most common melodic instruments are the fiddle and the button accordion. The most well-known exponent of the style are a group called 'La Bottine Souriante', who have combined traditional French Canadian music with jazz, latin and popular music since the 1970s.

Hard shoe step dancing: A form of traditional dance where the footwork is the most important. Canadian hard shoe step dancing is closely related to clogging. It is linked to the step dancing danced in Ireland and Scotland. More contemporary Canadian step dancing also has elements of tap dancing.

Hardanger fiddle—an eight-string fiddle with four sympathetic strings added to the normal violin strings. The bow only plays on the usual four strings of the fiddle. The sympathetic strings 'ring' when overtones are produced. The hardanger fiddle originates in Norway, although the Orkney Islands also use the hardanger fiddle.

iPod: a portable digital audio player designed and marketed by Apple Computers. The iPod can have various memory capacities, with the larger models allowing for 160 gigabytes of memory(2008). A hybrid of the iPod which is also used in recording sessions is the iRiver. It is a type of multimedia player, with multiple functions, one of which is a voice recorder that saves sound format directly to mp3 format. The iRiver also can store multi

tracks similar to an iPod. Later versions also have video capabilities both recording and streaming.

Klezmer: is secular Jewish music. The repertoire is largely dance music for weddings and celebrations. Lyrics of songs are typically in Yiddish. The violin is a pivotal instrument in Klezmer, as it is able to imitate the voice with slides and vibrato. Other instruments commonly used in Klezmer are the hammered dulcimer, piano accordion and bass.

Mandolin: A string instrument from the lute family, it has a hollow wooden body and usually has four double courses of strings. The strings are tuned to the same pitch as the violin, with a pair of strings tuned to each note in unison. It is usually played with a plectrum. In bluegrass, country and other Celtic based music traditions the mandolin is commonly the American style mandolin. This is opposed to the Neapolitan 'round' or 'bowl' back. Mandolins have f-holes like violins. They are played with a plectrum. Sound can only be sustained using a tremolo action or electronically. They are a fretted instrument. The most famous mandolin player of the 20th century is Bill Monroe. Monroe specialises in bluegrass music.

Photograph 8. The mandolin.



Mandola: Is very similar to the mandolin but is tuned a 5th lower. It is a tenor instrument and has a similar voice to the viola.

Mini Disc – A mini disc recorder is a high quality digital recording device. Mini Discs are an alternative to tape and have a similar sound quality to CD. Disc can be re recorded and running time is usually around 70 minutes. The

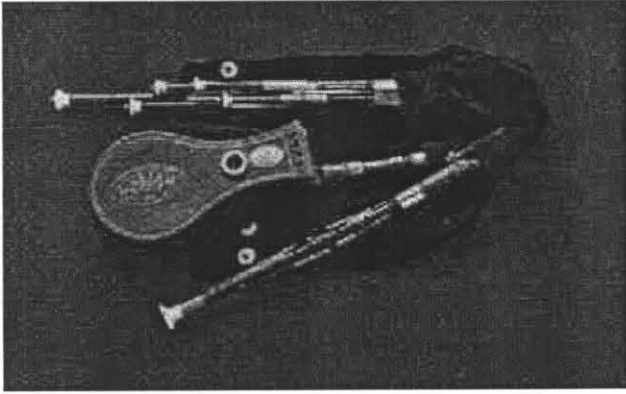
technology dates from 1991, first introduced by Sony. The mini disc was developed as a replacement for analogue tape recorders.

Mobile Phone: as a recording device the mobile phone is unobtrusive. It is a simple way to record sessions as most participants carry phones and often place these in visible locations. Sound is recorded on a voice recorder program that can usually only be played back on phones. Late version phones can file transfer to other devices such as personal computers via Bluetooth and infrared, or send via an SMS.

Mp3 – Mp3 is an acronym for MPEG-1 or MPEG-2 audio layer 3. MP3 is the file extension for MPE Gaudio layer 3. Layer 3 is one of three coding schemes (layer 1, layer 2 and layer 3) for the compression of audio signals. Layer 3 uses perceptual audio coding and psychoacoustic compression to remove all superfluous information (more specifically, the redundant and irrelevant parts of a sound signal. The stuff the human ear doesn't hear anyway). It also adds a MDCT (Modified Discrete Cosine Transform) that implements a filter bank, increasing the frequency resolution 18 times higher than that of layer 2.

Northumbrian small pipes: An English style bagpipe, which is blown by using a set of bellows. Similar to the uilleann pipes from Ireland but smaller in size and volume. They are a B flat transposing instrument. They are played by pumping air with the bellows. The air is transferred into a bag via a tube that usually runs behind a player. The bag is filled with air, and when enough pressure is built the bag is compressed to send air through a set of pipes. The player depresses fingers on the chanter similarly to the tin-whistle. However the pipes get their distinctive sound by air passing through reeds. These need to be tuned at regular intervals. In the case of regulators, players usually lay the wrist and lower part of the hand across keys to engage the sound. The regulators work like a drone but can be harmonically more independent. The drone of the regulators is what fiddle players copy when they engage the lower string to create a drone. The Northumbrian pipes work on the same principle as the Uilleann pipes, but are not quite as loud or austere.

Photograph 9. The Northumbrian small pipes.



Old-timey: A genre of North American folk music. It has roots from many countries but most predominant are Ireland, England, Scotland and Africa. The music evolved with American square dancing and clogging. Generally acoustic in nature, the music is based around fiddle and a combination of plucked instruments such as banjo and guitar. The songs associated with Old-timey are typically ballads. Old-timey music is performed all over the United States but is most closely associated with music from the Appalachian region.

Planxty or planxties: A mournful type of tune closely associated with an air. Usually composed for harp or pipes.

Piobaireachd: Classical Scottish Highland bagpipe music.

Round-robin: usually consists of selection of fiddle players attending a festival or forum. The fiddle players are assembled and are able to disseminate repertoire and also information about style and linearity at festivals. Players demonstrate tunes, and answer questions.

Slow sessions: basically similar to a regular session however the tempos are greatly reduced for learning purposes. Beginners are encouraged to learn by developing their aural awareness of tunes through slow repetition.

Session: In a session participants take turns to lead the others in a set of tunes, usually played twice each, occasionally three times if a new player is struggling with a tune, and typically in an unbroken string of three or four,

although these can be linked together for several hours if the session gains momentum. These tunes will be known most participants, and will usually be played in near-perfect unison. A fiddler who regularly takes part in sessions will have a repertoire of hundreds perhaps even thousands of tunes. Sessions are usually informal, although many major folk festival schedule sessions to be led by master players.

Session characteristics from chapter one:

- There is an unspoken etiquette that exists in all sessions, which is crucial to the structure of the session. It is vital to understand session etiquette before being accepted in the session community.
- Sessions have three to fifty players with usually a core of five.
- Sessions occur generally at social gatherings, parties, and festivals.
- Venues include pubs, festivals, house parties and community venues.
- Sessions can exist with any instrumental combination – one session attended for this study included a didgeridoo, fiddle, piano accordion, slide guitar, cello and trombone. However there are consistently lead players that will lead the melody. These players play only the tune. Other players may accompany on harmonic and rhythmic instruments. These players are referred to as the 'backers'. In bluegrass sessions there is a much more relaxed role played by instrumentalists, with a major importance being placed on improvisation. This is generally frowned on in 'pure drop' traditional sessions. 'Pure drop' refers to playing traditional music in the authentic manner.
- There is a mixture of musicians and non-musicians present, with a highly structured etiquette required for all participants. Listeners who earn a respect in the session will note tune variations, ornamentation and highly detailed characteristics. They will have a large repertoire knowledge like the musicians.
- Musicians usually sit in a circle and in larger sessions the stronger or respected musicians will sit on the inner circle with the developing musicians sitting in behind.

- There is no notation. Occasionally a tune learning session may use notation but this is frowned on, as the commonly held view is that traditional tunes should be learnt by ear.
- Participants commonly utilise recording devices. When an unknown tune is played either a section of the tune or the entire tune is recorded. Devices can range from high-end music recording devices to mobile phones.
- Sessions mainly occur acoustically.
- Most traditional tunes are based on a 32 bar sequence. In traditional sessions, tunes are played in sets. Each set will usually represent a dance type or metre. A 'set of tunes' is the linking together of several tunes. The amount of tunes played can depend on the enthusiasm of the entire session. At festivals sets tend to be longer because there are higher numbers of participants. Lead players will vary the combination of tunes each time. This is often seen as a test to other musician's knowledge of repertoire.
- 'Set stealing' is viewed as particularly bad etiquette. 'Set stealing' occurs when one performer has started a set of tunes, and usually will have planned the successive tunes, and the set is hi-jacked by another player. While sessions may look ad hoc, sophisticated players will consider key changes, shape and the entire set. To have this flow broken up is viewed very dimly. It illustrates to other members the lack of etiquette.
- A 'taster' might involve a few bars of the start of each tune, usually played very discreetly and is often intended for the backers. The taster is always given by the lead player of the set. This alternates regularly as the players' carousel around the session to take turns leading. Players with good etiquette would never play while another fiddler may be setting up or launching into a set of tunes. This is viewed with disdain. It would never be discussed but would be noted in the minds of the experienced participants.
- Musicians usually wait for short periods between playing sets. Occasionally this is because of the ferocious nature of the previous set

the musicians need a rest period. Another reason this occurs is to allow those present to process the tunes played. Frequently there is discussion and debate about the names of particular tunes, the similarities between other tunes, the origin of a tune and other associated names for tunes. The discussion and debate which is crucial in the transmission process, is viewed as important as the playing itself.

- Non-playing participants who have gained the respect of the players might be called on to enter the discussion of tune identity and origin.
- Any kind of improvising at a traditional session is frowned on.
- In non-traditional sessions there is a propensity to improvise. It does not seem to matter what tunes or melodic material is being played it is more about the possibilities. There is also a more inclusive sense of performing in these sessions where some players are encouraged to 'take a solo' (improvise). However these sessions are also governed by strict session etiquette, which is only acquired through regular participation. Mainly players earn their right to improvise by having excellent 'chops'. This can include instrumental technique, aural ability and mastery of expression.
- Sessions usually occur late at night, after gigs or events. A session can extend from hours to days. Sessions at festivals in Australia tend to be 'all-nighters', and often go on for days with participants dropping in and out. This is similar for all fiddle styles, and it is common to see fiddle players leaving session bars at sunrise.

Session Bar/s: These bars, which essentially mimic a pub atmosphere, are manufactured by festivals to encourage participation at a festival through a music session. One of the most famous session bars in the world is the National Folk Festival Canberra Australia. Held each Easter, this festival is structured around participation. Each night the session bar hosts multiple sessions with hundreds of participants in various styles of traditional music. The session bar functions without any formality and is the hub of the festival. Normally at all festivals the session bar is the place to hear music after the

formal scheduled events have finished. The session bar at the National Folk Festival will have activity for the entire festival. Alcohol is served until early hours of the morning but usually the music continues until dawn. Normally the music is drowned out by the sound of vacuum cleaners coming through at 7am.

Set of tunes: A set of tunes usually refers to two to five tunes arranged together. There are conventions about tune choice based on key, structure and climax of a particular tune.

Stroh fiddle: The body of the Stroh violin consists of a long narrow piece of wood, the upper surface of which serves as the fingerboard. A flexible membrane, to which a straight metal horn is attached, is mounted at one side of the bridge. The concert model features a second, smaller horn that can be directed towards the player.

Suzuki method: Commonly referred to as the mother-tongued method the Suzuki method seeks to develop young minds by nurturing them. Developed by Dr Shin'chi Suzuki from Japan he pioneered the way that very young children learn to play the violin. The basic premise is that young children learn to speak via their mother's tongue and if the mother or a parent is involved in the daily learning process of teaching and learning then children will learn to create sound on the violin with ease. It is based on the process of natural language acquisition. It has been applied to other instruments such as the viola, cello, bass, flute, recorder, piano, organ and harp.

YouTube: Hosts user-generated videos, which includes network and professional content.

Appendix B - Interviewees list

This list is arranged in chronological order. Names are coded to protect confidentiality. Details of the style of music played, instruments played, place of origin or other relevant information are included in the 'details' column.

No	Name	Location/date	Details
1.	SL	Celtic Summer School Tasmania Jan 2002; National Folk Festival Canberra, ACT Mar 2004, 2005; Woodford Folk Festival, QLD Dec/Jan 2003, 2004; Sydney NSW, Jan – Dec 2005	Australian fiddle music and a mixture of other genres on fiddle
2.	TG	Celtic Summer School Tasmania Jan 2002; National Folk Festival Canberra, ACT Mar 2004, 2005; Woodford Folk Festival, QLD Dec/Jan 2003, 2004; Sydney NSW, Jan – Dec 2005	Australian fiddle music and a mixture of other genres on fiddle
3.	LM	Woonoona NSW Jan 2002,	Bluegrass, jazz and Irish fiddle and mandolin
4.	MH	Sydney NSW Sep 2003; April, Sep 2004; July, Aug 2006	Jazz and a composite of other genres on fiddle and mandolin
5.	JK	Woodford Folk Festival, QLD Dec/Jan 2003, 2004	Australian and Irish styles on accordion, concertina, fiddle
6.	RW	Forbes NSW National Folk Festival Canberra, ACT Mar 2003, 2004, 2005 May 2006	Collector of traditional Australian music, accordion player, email correspondence and interviews
7.	RM	Canberra ACT, March 2004,	Researcher of traditional Australian Music
8.	AC	Tamworth NSW Mar, Sep, 2004; Mar, April, Oct 2005; July 2006	Bluegrass, newgrass, jazz, country, and Irish music on fiddle, guitar and mandolin. Interviews and email correspondence
9.	AM	Wollongong NSW Jun 2004	Australian fiddle and Collector of traditional Australian music
10.	DO	Canberra ACT Sep 2004	Irish and Australian fiddle, mandolin and guitar
11.	G W	Sydney NSW	Jazz, blues and swing fiddle

		July 2004	
12.	D	Sydney NSW August 2004	Gypsy and klezmer style fiddle
13.	JE	Majors Creek Folk Festival Nov 2004, 2005; Email correspondence, April 2006	Australian and Celtic styles of fiddle music
14.	MO	Sydney NSW Dec 2004	Irish fiddle music
15.	FG	Woodford Folk Festival QLD Dec/Jan 2005 Canberra National Folk Festival ACT Mar 2006	Irish and Jazz fiddle music
16.	GR	Tamworth NSW Jan 2005	Country Swing. Fiddle, accordion and vocals
17.	HD	Tamworth NSW Jan 2005	Bluegrass music on fiddle, mandolin and guitar
18.	KB	Canberra ACT Feb 2005	Irish and Australian fiddle music
19.	SC	Canberra ACT Mar 2005, 2006;	Irish and Old-timey fiddle music
20.	DF	Sydney NSW Mar – Dec 2005	Irish fiddle and guitar music
21.	RW	Fairbridge Festival WA Mar 2005	Old-timey and Appalachian fiddle music
22.	LW	Fairbridge Festival WA Mar 2005	Old-timey and Appalachian fiddle music
23.	CS	Canberra ACT Mar 2005	Scottish and Contra style fiddle music
24.	BS	Fairbridge Festival WA Mar 2005; National Folk Festival Canberra ACT Mar 2005, 2006;	Irish flute, bodhran, guitar accompaniment for traditional Celtic music
25.	C SWE	Sweden July 2005	Authority on traditional Swedish fiddle music
26.	A CC	Cape Cod MA USA August 2005	Old-timey, and Contra fiddle music
27.	AB	Interviewed at Jamberoo Valley Folk Music School NSW, Sep 2005; National Folk Festival Canberra, ACT, 2006; Melbourne VIC 2005, 2006,	Traditional Irish fiddle music, Email correspondence and interviews
28.	RH	Bathurst NSW Sep 2005	Irish fiddle music
29.	BC	Bathurst NSW Interview Sep 2005; email April 2006	Australian music on fiddle and mandolin

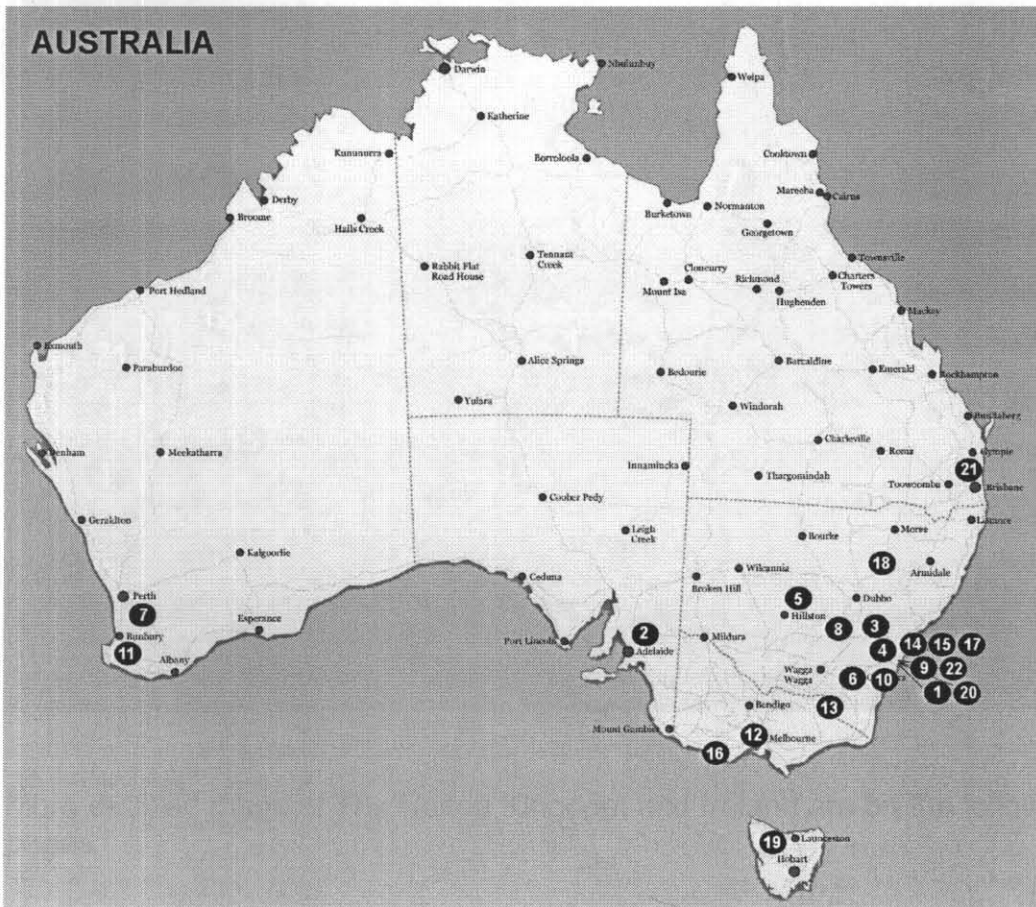
30.	RM	Jamberoo Valley Folk Music School NSW Sep 2005	Scottish fiddle music– living on the Isle of Skye Scotland email correspondence Interviewed in Australia 2005
31.	DDS	Albion Park NSW Oct 2005, 2006,2007	Australian and Irish music on accordion
32.	EG	VIC Nov 2005 Email July 2006	Klezmer and Irish fiddle music
33.	P	Woodford Folk Festival QLD Dec 2005 Skagen Festival Denmark June 2006	French Canadian, P is from Montreal and plays Quebecois style, which includes foot tapping and singing while playing fiddle
34.	TT	Tamworth NSW Jan 2006	Tex Mex, Old-timey and Bluegrass fiddle
35.	MR	Wollongong NSW Jan 2006	Irish fiddle music
36.	TP	Sydney NSW Feb 2006	English Morris Dance style, Northumbrian fiddle and Celtic styles of fiddle
37.	JB	Canberra ACT Mar 2006	Irish fiddle music
38.	CD	Port Fairy Folk Festival VIC Mar 2006	Scottish fiddle music
39.	JT	Port Fairy Folk Festival VIC Mar 2006	Scottish fiddle music
40.	PZ	Port Fairy Folk Festival VIC Mar 2006	Scottish and French Canadian fiddle music
41.	CF	Canberra ACT Mar 2005	Scottish fiddle music
42.	AG	National Folk Festival Canberra ACT Mar 2006	Scottish fiddle music
43.	NK	National Folk Festival Canberra ACT Mar 2006	English Northumbrian fiddle music and traditional song
44.	SF	National Folk Festival Canberra ACT April 2006	Scottish and French Canadian fiddle music
45.	CT	Kupio Festival Finland Jul 2006	Australian, Irish fiddle music
46.	A FIN	Kaustinen Festival Finland Jul 2006	Authority on traditional Finnish fiddle music
47.	MM	Sydney NSW August – Dec 2006 case study and interviews	Irish fiddle music – originally from Co Mayo Ireland, living in Sydney when interviewed
48.	FM	Sydney NSW Aug – Dec 2006	Traditional Irish fiddle music, interview and email correspondence

49.	OC	Sydney NSW Aug - Sep 2006	Irish music on Uilleann Pipes, interview
50.	BM	Sydney NSW Aug - Dec 2006	Irish music flute and bodhran
51.	IR	Sydney NSW Aug - Nov 2006	Irish music on fiddle, interview and email correspondence
52.	PM	Oct 2006	Irish music on fiddle Originally from Co Tyrone Ireland.
53.	BB	Sydney NSW Dec 2006	Irish music on fiddle,
54.	KB	National Folk Festival Canberra ACT 2007	Irish fiddle player, originally from Co Clare, now residing in USA. Conversations & interview during three day master-class at the National Folk Festival. Pr
55.	SC	Camden London 2008	Irish fiddle player. Son of famous fiddle player Bobby Casey.

Appendix C - Maps

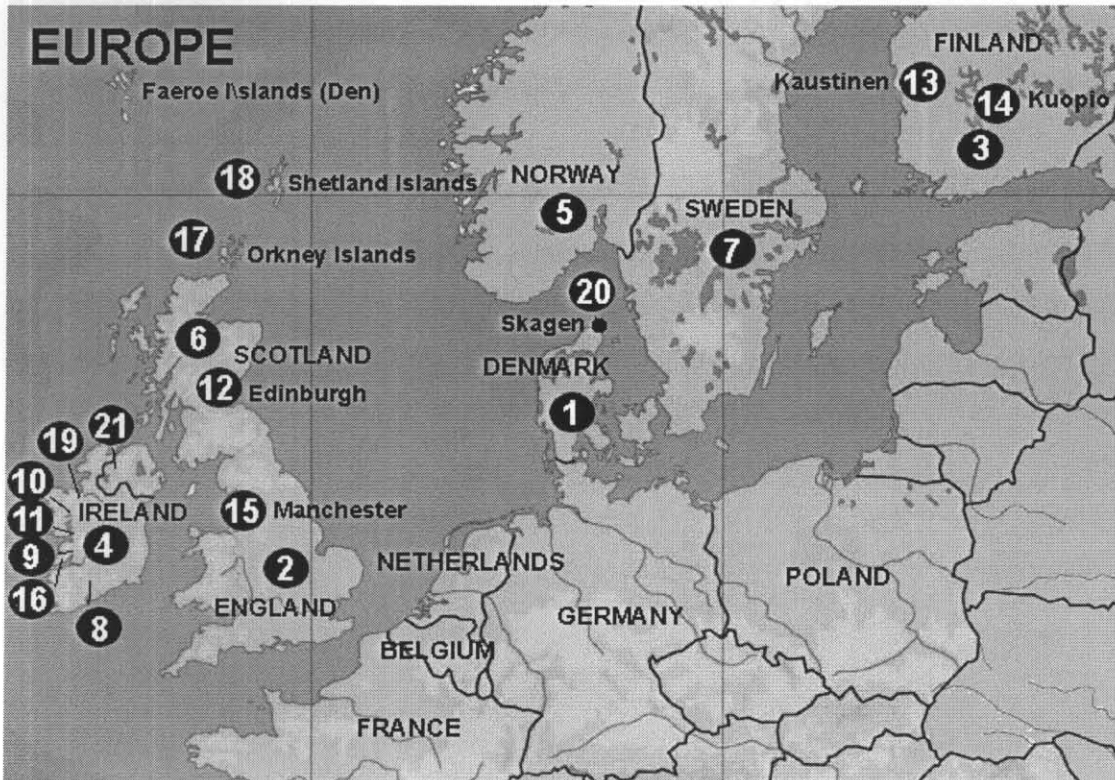
Map of Australia

1. Albion Park NSW
2. Adelaide Hills SA
3. Bathurst NSW
4. Blue Mountains NSW
5. Booligal VIC
6. Canberra ACT
7. Fairbridge WA
8. Forbes NSW
9. Jamberoo NSW
10. Majors Creek NSW
11. Margaret River WA
12. Melbourne VIC
13. Nariel Creek VIC
14. Newtown NSW
15. Paddington NSW
16. Port Fairy VIC
17. Sydney NSW
18. Tamworth NSW
19. Tasmania TAS
20. Wollongong NSW
21. Woodford QLD
22. Woonoona NSW



Map of Europe

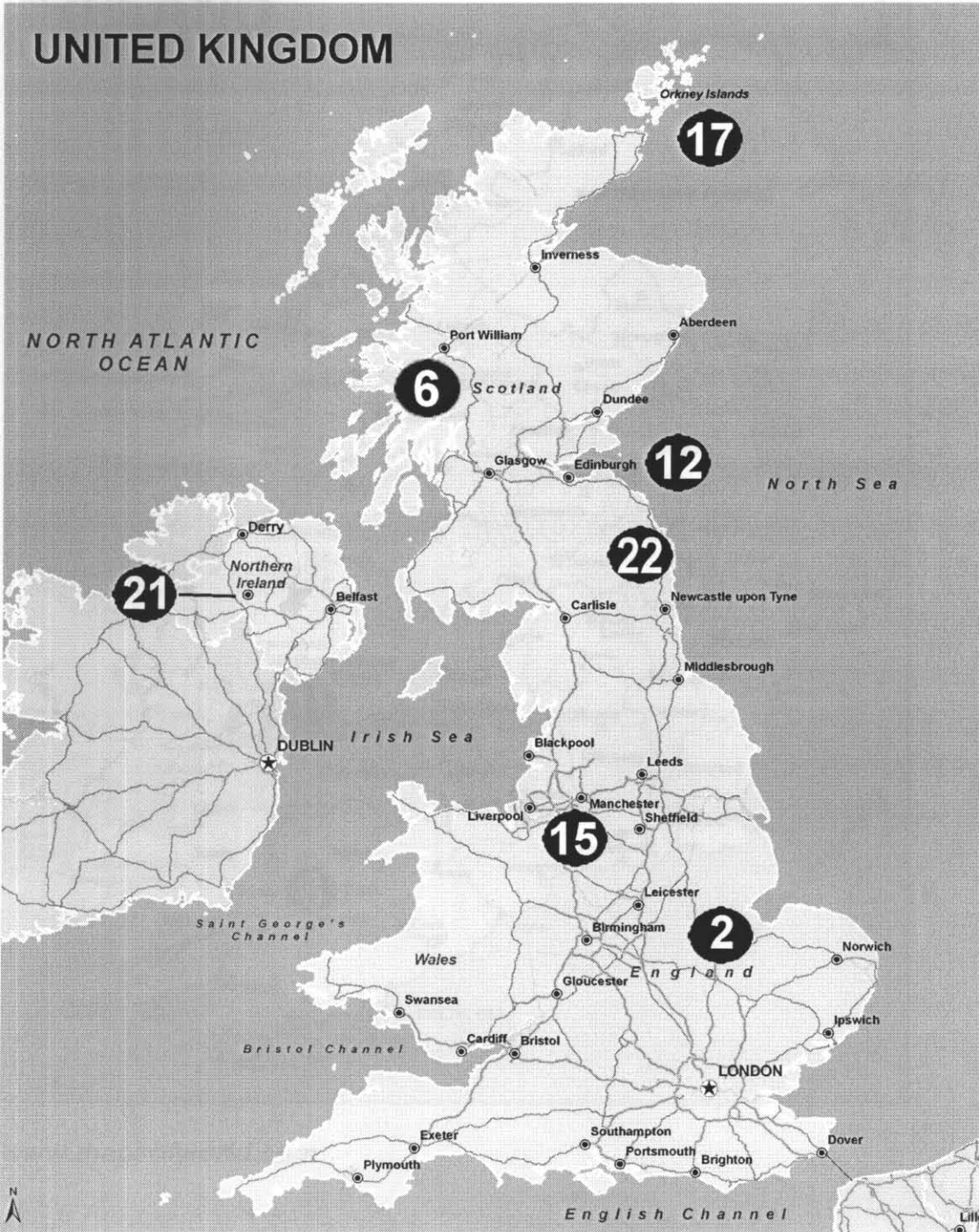
1. Denmark DEN
2. England UK
3. Finland FIN
4. Ireland IRE
5. Norway NOR
6. Scotland UK
7. Sweden SWE
8. Co Cork IRE
9. Co Clare IRE
10. Sligo Town Co Sligo IRE
11. Ennis IRE
12. Edinburgh SCO
13. Kaustinen FIN
14. Kupio FIN
15. Manchester UK
16. Milltown Malbay Co Clare IRE
17. Orkneys UK
18. Shetland Isles UK
19. Donegal Town Co Donegal IRE
20. Skagen DEN
21. Tyrone UK
22. Northumbria UK



More detailed maps of The United Kingdom and Ireland are on the following pages.

Map of United Kingdom

- 2 England UK
- 6 Scotland UK
- 12 Edinburgh Scotland
- 15 Manchester England
- 17 Orkney Islands Scotland
- 21 Tyrone Northern Ireland UK
- 22 Northumbria UK



Map of Ireland

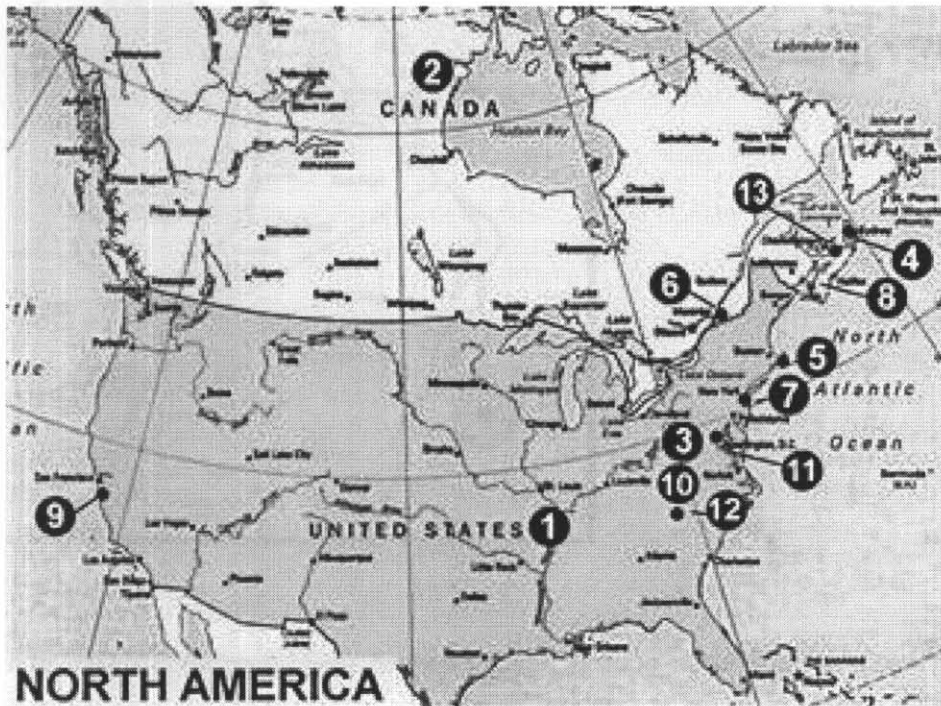
- 8 Co Cork
- 9 Co Clare
- 10 Sligo Town Co Sligo
- 11 Ennis Co Clare
- 16 Miltown Malbay Co Clare
- 19 Donegal Town Co Donegal



www.mapsofworld.com

Map of North America

1. USA
2. Canada
3. Appalachian Mountains USA
4. Cape Breton CAN
5. Cape Cod USA
6. Montreal CAN
7. New York USA
8. Nova Scotia CAN
9. Valley of the Moon, California, USA
10. Virginia USA
11. Washington DC USA
12. Wilkesboro, NC, USA
13. Cape Breton Canada



Appalachian Trail



http://webhost.bridgew.edu/jhuber/readings/an_historic_accomplishment.html

Appendix D - Letter of Introduction



The University of Sydney
SYDNEY CONSERVATORIUM OF MUSIC



Jane Brownlee
Student Researcher Master of Music Education

Phone: + 0414 443 523

Fax: + 61 2 9966 9669

Email: jane@janebrownlee.com

Website: www.janebrownlee.com

Transmission of traditional fiddle music in Australia

Dear Participant,

You are invited to take part in a research study into the transmission of traditional fiddle music in Australia. The object of the study is to assess how fiddle music is taught and learnt. This study will assess the contemporary methods used in teaching and learning within a traditional music context in Australia. Jane Brownlee is the primary investigator and the results of this study will form the basis of the degree of the Master of Music (Music Education) at The University of Sydney, Sydney Conservatorium of Music.

If you agree to participate in this study, you will be requested to complete the enclosed questionnaire independently and return it in the reply paid envelope supplied, to the address stipulated on it. The questionnaire should take approximately 10 – 15 minutes to complete and should be returned by March 1st, 2005. It is hoped that this questionnaire should be of minimum inconvenience to you. At the conclusion of the survey, the option is given for interested participants to indicate their willingness to participate in a follow-up interview. Both the questionnaire and willingness to participate further are entirely optional.

All aspects of the study, including the results will be strictly confidential and only the investigator named above will have access to information on participants. At no time will participants be identified in any way. A report of the study may be submitted for publication, but results of the study will only be reported in summary. **Participation in this study is voluntary and participants may withdraw from the study at any time.**

If you have any concerns or complaints about the conduct of this research study, you can contact the manager of Ethics and Biosafety Administration, University of Sydney on (02) 9351 4811.

Materials collected during this study will remain in the possession of the students research Jane Brownlee for a period of five years. After this time material will be lodged with the National Library of Australia Oral History department. If participants do not approve the placement of materials at the National Library of Australia they should indicate so on the consent form.

If you would like to know more information or have any concerns regarding this study, I may be contacted on 0414 443 523 or Dr Peter Dunbar-Hall on (02) 9351 1333

Yours sincerely
Jane Brownlee
26 Oct 2004
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Appendix E - Research questions

- How is fiddle music learnt?
- How is fiddle music taught?
- What are the current trends, practices, attitudes and technologies that are indicative of change in the way transmission occurs in fiddle music in Australia?

From these research questions, more specific questions form the basis of this research. These are:

- What are the musical defining features of fiddle music?
- What are the fiddle traditions performed in Australia?
- Is there a definitive Australian fiddle tradition?
- How is fiddle repertoire located?
- Where do fiddle performances occur?
- How does learning about fiddle style occur?

Appendix F - Questionnaire



The University of Sydney
SYDNEY CONSERVATORIUM OF MUSIC



Jane Brownlee
Student Researcher Master of Music Education

Phone: + 0414 443 523

Fax: + 61 2 9966 9669

Email: jane@janebrownlee.com

Website: www.janebrownlee.com

Transmission of traditional fiddle music in Australia

Questionnaire

Please indicate your preference by marking the response with a cross.

1. I play learnt to play traditional fiddle music via oral methods (by ear)

Strongly agree	Agree	Unsure	Disagree	Strongly disagree
----------------	-------	--------	----------	-------------------

2. Formal violin lessons were an important part of developing your fiddle technique

Strongly agree	Agree	Unsure	Disagree	Strongly disagree
----------------	-------	--------	----------	-------------------

3. I use notation as a supplement to the oral tradition

Strongly agree	Agree	Unsure	Disagree	Strongly disagree
----------------	-------	--------	----------	-------------------

4. I actively engage in informal session style learning to gain repertoire

Strongly agree	Agree	Unsure	Disagree	Strongly disagree
----------------	-------	--------	----------	-------------------

5. I promote fiddle traditions via informal transmission

Strongly agree	Agree	Unsure	Disagree	Strongly disagree
----------------	-------	--------	----------	-------------------

6. I perform a variety of fiddle styles

Strongly agree	Agree	Unsure	Disagree	Strongly disagree
----------------	-------	--------	----------	-------------------

7. It has been easy to access information about particular styles of fiddling in Australia

Strongly agree	Agree	Unsure	Disagree	Strongly disagree
----------------	-------	--------	----------	-------------------

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8. The folk and traditional music festivals in Australia has been a source of repertoire and technique

Strongly agree	Agree	Unsure	Disagree	Strongly disagree
----------------	-------	--------	----------	-------------------

9. I respond well in group learning situations on the fiddle

Strongly agree	Agree	Unsure	Disagree	Strongly disagree
----------------	-------	--------	----------	-------------------

10. I respond well to individual style fiddle learning

Strongly agree	Agree	Unsure	Disagree	Strongly disagree
----------------	-------	--------	----------	-------------------

11. I generally prefer to learn a fiddle tune at tempo and within the social context of traditional music practise

Strongly agree	Agree	Unsure	Disagree	Strongly disagree
----------------	-------	--------	----------	-------------------

12. I prefer to learn tunes from recordings

Strongly agree	Agree	Unsure	Disagree	Strongly disagree
----------------	-------	--------	----------	-------------------

13. I have based my fiddle style on the recordings of select individuals within a fiddle style

Strongly agree	Agree	Unsure	Disagree	Strongly disagree
----------------	-------	--------	----------	-------------------

14. I am more inclined to play tunes I like rather than imitating a particular style

Strongly agree	Agree	Unsure	Disagree	Strongly disagree
----------------	-------	--------	----------	-------------------

15. I use frequent ornamentation in my playing

Strongly agree	Agree	Unsure	Disagree	Strongly disagree
----------------	-------	--------	----------	-------------------

16. I compose tunes in a traditional style

Strongly agree	Agree	Unsure	Disagree	Strongly disagree
----------------	-------	--------	----------	-------------------

17. I am active in transmitting tunes onto others

Strongly agree	Agree	Unsure	Disagree	Strongly disagree
----------------	-------	--------	----------	-------------------

18. I use the Internet to source tunes

Strongly agree	Agree	Unsure	Disagree	Strongly disagree
----------------	-------	--------	----------	-------------------

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19. I access notation from the Internet

Strongly agree	Agree	Unsure	Disagree	Strongly disagree
----------------	-------	--------	----------	-------------------

20. I have travelled to another country to develop my fiddle skills from a particular culture

Strongly agree	Agree	Unsure	Disagree	Strongly disagree
----------------	-------	--------	----------	-------------------

21. I use the Internet to share information with others about fiddle repertoire, technique and/or tunes

Strongly agree	Agree	Unsure	Disagree	Strongly disagree
----------------	-------	--------	----------	-------------------

22. I teach a traditional fiddle styles in a formal context

Strongly agree	Agree	Unsure	Disagree	Strongly disagree
----------------	-------	--------	----------	-------------------

23. I have had individual fiddle lessons

Strongly agree	Agree	Unsure	Disagree	Strongly disagree
----------------	-------	--------	----------	-------------------

24. I have changed my bowing technique to suit the stylistic requirements of a fiddle tradition

Strongly agree	Agree	Unsure	Disagree	Strongly disagree
----------------	-------	--------	----------	-------------------

25. I record lessons, sessions or other performances to develop my repertoire

Strongly agree	Agree	Unsure	Disagree	Strongly disagree
----------------	-------	--------	----------	-------------------

Appendix G - Interview questions



The University of Sydney
SYDNEY CONSERVATORIUM OF MUSIC



Jane Brownlee
Student Researcher Master of Music Education

Phone: + 0414 443 523

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Website: www.janebrownlee.com

Transmission of traditional fiddle music in Australia

Interview Topics

1. How long have you been playing traditional music on the fiddle
2. How were you taught traditional fiddle techniques
3. Did you learn informally, or via formal one on one lessons
4. If formally, did your initial lessons concentrate on Art music, or the traditional style you now perform
5. If you were taught aurally when if at all was notation introduced
6. How do you use notation as a teaching tool for traditional fiddle
7. How do you incorporate the aural component into fiddle lessons
8. Are your lessons group, session or individual
9. How do you facilitate fiddle technique to individuals in the group learning environment
10. In individual lessons, do you often use the mirroring phrase by phrase technique
11. Do you slow tunes down, isolating problem areas – or maintain tune integrity, preferring students to learn holistically
12. How do you approach teaching ornamentation
13. Is ornamentation, treated separately to the teaching of the tune, how if at all do you teach ornamentation in notation
14. What do you understand as the traditional use of ornamentation in the Australian fiddle style
15. How often do you perform with students in session, or group setting

16. How does the socialisation of tune playing assist in the transmission of fiddle tunes
17. How do you extend gifted students
18. Do you use any other forms of aural training with your students
19. How do you demonstrate and transfer information regarding bowing
20. How do you clarify individual stylistic features that you would like to transfer to students
21. What do you teach fiddle students about the harmonisation process of fiddle tunes – if at all
22. What do you understand of traditional Australian fiddle techniques
23. What do you understand as the repertoire of traditional Australian fiddler
24. In what ways do you see changes in the perception of traditional fiddle in Australia if at all
25. How do you incorporate technology into your pedagogy
26. Do your students understand the significance of social dancing in terms of tunes, time signatures, tune-sets, and key relationships
27. Do you teach various styles to your students
28. Do you use a systematic approach to teaching fiddle tunes – how did you devise this system – what elements in traditional tunes can be used to segregate a graded or systematic syllabus
29. What are the positive influences on traditional fiddling in Australia? What are the negative influences?
30. How do you see the effect of fiddle camps, festival workshops and festivals dedicated to the teaching of fiddle techniques influencing fiddling in Australia

Appendix H - Ethics Approval

Ethics approval was granted on 13 December 2004.

The reference number is 12-2004/1/7939

Appendix I - FOLK CLUB NEWLETTER

This newsletter is reproduced with permission from Bill Arnett, editor and director of the Merry Muse.

Hello again Museos ... welcome to the Gnus

ed1 ... I suppose those guardians of fundamentalist harrumphing will all come hurtling out of their grubby kennels again but this aspect has to be put ...

On Tuesday night I watched the swimming (a favourite sport of mine). It was a fabulous display of physical achievement and good natured but fierce competition with four world records. At the end of the telecast we were "treated" by that paragon of virtue, Ray Warren, to the sensationalisation of an argument between father and daughter which was captured on camera by a very astute cameraman. Warren postulated in a most challenging and self righteous way: *"I wonder what will come of this"* or words to that effect. It certainly was not pretty BUT it was apparently "good television". While never condoning the use of physical force in any dispute, the fact that there is such minute examination of all aspects of the lives of those in the sporting spotlight is, I believe, cause for some concern. It's a brickbat here for the all-powerful media (NINE) and the executive personnel of FINA who allowed intimate media access to their charges for monetary gain. We should not ever (read NEVER) have to be exposed to the personal angst and conflict of ordinary human beings trying to do the best they possibly can. We don't know what the incident was all about but those two people should never have had to suffer the embarrassment of their moment of familial and personal difficulties being broadcast around the world. The fact that that broadcast has now happened has caused FINA to self righteously pillory & punish the two people concerned and to allow police to decide about the possibility of pursuing criminal charges. It's all out of proportion and ONLY because we all got to witness it and have "Tut, Tut" opinions that worry the bean counters. Who among us has not experienced private moments which might have brought deep shame if splashed across the silver screen? Shame on the commercial world that allows this slop to be bucketed into our lounge rooms.

ed2 ... Santa Santoro (riding off into the sunset) reckons his integrity is intact..... Hah!

INDEX

1. This Week @ The Merry Muse
2. Next Week @ The Merry Muse
3. Parish Notices
4. The Comics
5. Sport

1.

THIS WEEK @ The Muse -

FRIDAY 30 March at the very welcoming **White Eagle Club, 38 David Street, Turner ACT. Doors from 6.00pm. Admission \$25/\$20... (but little Kids R Freeeee).....**

>From 7.30pm Two great walkups - Doctor Stovepipe (another Ed Radcliffe & Pablo Shopin incarnation) + Dave Oakes with Peter Logue

From 8.00pm The Hazy Gates. Canberra's own. A fabulous collaboration between Gerry Doyle, Jon Jones and Sandy Gibbney... This grouping simply HAD to happen when Gerry got serious about putting himself behind a microphone. REALLY good stuff.

From 9.30pm The Mammals (USA); tonight you get a full two hours of this fabulous band in concert. Although their musical roots include famous forebears with surnames like Seeger and Ungar, they don't hang their hats on that fact and deserve recognition in their own right. *"The Mammals redraw the boundaries of old-time music with breathtaking musicianship and a delicious sense of mischief - they play with volcanic, champing-at-the-bit energy, sweetened by a sublime sense of space. Their political songs show similar flash and fury, tempered by smart wit and warm-hearted populism. The Mammals play old-time string band music the way Jack Kerouac wrote novels - with an abandon born of a deep understanding of structure and form. Their sound is wild, mirthful, and masterful."* Boston Globe

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2.

Next Week The National Folk Festival with nothin' at The Polo Muse until Friday 13 April ... Cloudstreet; Andy Rigby

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3.

Parish Notices....., C21 & falling leaves in Sydney now... they're always a few weeks behind

3a. Festival Tickets For Sale ... Sharon Mulligan has one Adult season and camping ticket for this year's Folk Festival and unfortunately can not use them. Sharon asks: "It would be appreciated if you might be able to inform anyone who may be interested that I have these tickets available at the pre February prices, being \$152 for the adult season ticket and \$60 for the adult camping ticket (to be purchased together). contact Sharon direct please at sharon.mulligan@AirservicesAustralia.com

3b. NFF Master Class Dinner & Concert (Wednesday 4 April) is NOT at the White Eagle Club as some may have been led to believe. The event is to be held at the Troubadour Venue on site at E.P.I.C. and you WILL need to be wristbanded to get in. Contact the NFF office at 6249 7755 for details.

3c. From Sally Ruth Are you going away for a while? I'm looking to house sit an apartment/townhouse/home/granny flat from now-ish for a couple of months. I'm wanting to move out of my place for a while whilst changes are wrought, and am really hoping to score the opportunity to look after someone's special space (& cat or parrot?) till the end of May - ish. I work in Barton and am keen to be in Inner Nth or South. I'm a lively, creative, easy going & independent 40-something woman, work full time in the gov, out several nights a week because I'm involved with the live music scene in Canberra. There's people in the Muse world who will vouch for me if you need a reference. Sometimes my 19 yr old (lovely) son stays with me for a few nights. I'm a non-smoker.

Because I have to keep paying quite a bit on the house I'm in now, I can't afford a whole extra rent, but would of course pay all costs, contribute to the miscellaneous and bring my own linen. Let me know if we can help each other out? Cheers - Sally 0429165923 struth_58@hotmail.com.au

3d. the notice with depth Back To Basics with Carolyn & Bruce ...We are trying to organize another campout weekend and wondering if you could possibly come along and share your music and your company with us on the first weekend in May. We will run with the same format we have used for the last few years with a session on the Friday night, blackboard walkups on Saturday thru the day (we found day visitors wanted to be entertained), and sessions from there-on. Again, the event will primarily be a fundraiser for the local bush fire brigade. As you know it is an opportunity to come to the bush and leave your real world for an ideal getaway, to recharge the batteries, so to speak. There are some details attached for those who have not been before. Please let us know if you can make it and are willing to go onto the blackboard concert. Would love to catch up with you again.... Carolyn & Bruce can be contacted at countryradio_carolyn@hotmail.com

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4.

Couldn't find anything funny enough this early in the morning

*The mellow touch of music most doth wound
The soul, when it doth rather sigh, than sound..*

Robert Herrick

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Stay Well & Truly Silly Gentle Museos

Bill Arnett

[The Merry Muse](#)

Canberra's Folkie 'formance Space

(02) 6262 7265

0407 434 469

PO Box 7182 WATSON ACT 2602

"No Strangers Come Here - Just Friends We Have Not Yet Met"